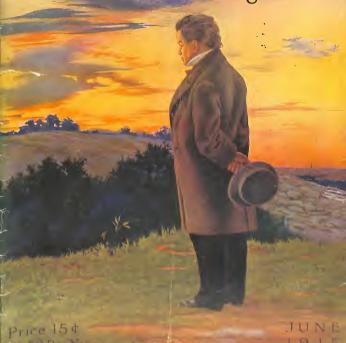
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CONTENTS

JUNE, 1915	Ρ.
Fiditorial	
Blacksmiths at the Keyboard J. G. Jacobeon	
Hand Cramp and its Remody	
A Ren! Vacation G. P. Marin	
Music a Human Necessity Dr. O. Stantey Hell Making Friends Arthur Judgen	
Sperial Practice in Staccato Alice D. Kelly	
The American Pageont	-
Dramatic Scenes from the Openis.	
The Function of Plano Study T. L. Ricksby The Emotional and Pictureage. E. E. Krotoer	
The C Sharp Minor Waltz of Chopin E. Hugher	
How to Care for Your Plans. Charles Dickens and the Flure	- 1
Pacts Concerning the Plane	- 1
Department for Singers. O. E. Shen	-
	- 3
New Musicul Books	- 3
The Real Test. How Often Shall I Have My Plane Toned !	- 1
Filtrar on Bach's Influence.	- 3
Eight on Bach's Influence. The Marriage of Cour Franck.	
	-
	- 3
Music Lovers' Digest	

MUSIC	
Value in C \$ Minor, Op. 64, No. 2F. Chosen	4
Climbing Blossoms	-43
Dreams J. Pascal	43
	- 4
	43
In Martial Spirit (Four Hands) E. F. Caristiqui	43
	43
	43
Wild Flowers and Butterfles H. W. Harris	43
	43
	43
	4
Little Constele March H. Schlemueffer	4
	4
Postlude in G (Pipe Organ) E. S. Hosmer	4
Benedict March (Violia and Plano), P. P. Atheries	4
When War is O'er	
Little Princess W. R. Spence	4
Twillight Strains E. F. Christiani	4
Maying With You (Voral) D. Spooner Just Because (Voral) H. T. Burleloh	
	43
A Rose Dream (Vocal) R. Landsberg	45
Horse Race	4

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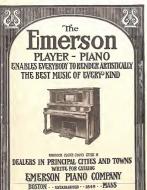
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THE ETUDE

JUNE, 1915

VOL. XXXIII No. 6



Stop this Swindle





Buying Beauty



The Evene has constantly pointed out the grave danger that would come to American musical education if unscrupulous publishers were to employ the present agrisation for "standardization" to force proprietory works upon the unsuspecting public.

The situation is this. Tunchers in some States have been working to secure have requiring cover teacher to pass examinations leading to certificate carbifling the teacher to teach. In other words, a certain standard to professioner, is eat and then the teacher is expected to come up to that standard. It is not our purpose to diverse desire to point out to the standard. It is not our purpose to diverse desire to point out to the six significant has been employed to drop many into thinking that certain proprietory methods and books must be purchased in order to pass the legal standard.

In the first place, the so-called legal standard is, in most intances, not a legal standard at all, but newly a standard obspeted by certain State associations who see the need for improving teaching conditions. In England this is done by the Associated Board of institutions would obsolve for the property of the coninstitutions would obsolve far rather see their walls full to dust than make the hirosom error of stating. "Wen surar pass escaminations based upon the books of one publisher and one publisher only, paying surary and the production of the production of the production of the surary part that positions are consistent of the production of the production of the surary part that production of the production of the production of the surary part that production of the production of the production of the surary part that production of the production of the production of the surary part that production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the surary part of the production of the production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the production of the production of the surary part of the production of the produc

Years ago when the Rural Free Delivery first came into being fakers soon commenced to visit the farmer's homes with what they represented was the "official government mail box" and thousands of cheap, and worthless, tin boxes were sold at an exorbitant rate before the government could step in and stop the swindle.

Now teachers are being without by agents of firms selling books, the introduce threadver by intimating that in a short time it will be illegad to teach music without a certificate. The agent is to arm to say directly that in order to get such a certificate it will be necessary to use the publications of his firm and no other, because the knows that such an infanous lie would lead him behind have. The teacher, however, is not worldly wise and before the knows it she finds that the has signed a contract to purchase books.

The ETUS stands unequirically against the employment, adopion and advoces of any proprietory naterial of any kind whatsoever in any State system or other system of standardization. If the scall-meaning technics, who are has of such movements, wish to keep their hands out of the hideous mire which implies gards, they have no proprietory material with the inference that some one has been paid for introducing it. To compel applicants for examinations to purtable preprietory material would be on a par with a order is of the tone getting together and obliging all their patients to purchase body. Most of the standard of the standard of the standard of high properties of the standard of the standard of the standard home the standard of the standard of the standard of the standard to order to standard of the standard of the standard of the home the standard of the sta

If an agent of any company calls upon you and tries to hulldox you into buying books or music you do not want or need, by intimating to you that legal standards may compel you to buy them later on or suffer arrest, tell him what you think of him and run him out. Bit'va lovely roac—an inspiring picture—an enabling book an hour of boutful music and you have made an irrestment for which you need not reproach yourself for extravagance. Beauty is soul food. You need it just as much for a happy, successful existence as you do your daily bread. Go down Main street any day and look in the faces of the soul-starred men and women. Whether it be Broadway or the little avenue that runs only from the general store, down under the dam to the meeting loous, the familie is still there.

If we all spent just a filtle more for beauty, might we not all be a fittle nearer to the divise in this journey? It is usedes to buy beauty unless it can be digested. The chorus girl who saunters along with a costly bunch of gardinias and orchids under be rose, yet not assimblating their hearty, is in quite as bad a fix as was John D. Brechekeller with his immeasurable bank account and his invalided

This Evron is presenting a symposium from many Americans in the forefront, sicigned to furnish our Evrons readers with hasterial which, in turn, may be used to show that made is a real necessity, one a more accomplishment. When you hay manic shown you are things which fashion and convention have laught us to look upon as disparanable. Every piece of must go you lony is an uneeding well-spring of beauty from which you and your friends may drink until hours; an unneeded pastline—let our high-braided American male lover a short past of the property of the

We shall not be really musical in America until we can listed to a beautiful symphony or a great chord work and asy to ourselves, "There is something of enduring greatness quite as essential to the welfare of our native land as a great factory, a great bridge, a great battlebly or a great State House."



Are You a Victim of "Nerves"?



We used to be told that musicians were frost, fidgety, nervosa midviduals, and that their occupation necessarily nased them so. Of course, it was not altogether true, but nobody stopped to think abetar it. There are nervous musicians and likewise "nervelees" musicas, but why some full victims of neurosthemia and why others seem to be able to stand any sort of a nervous strain nobody scena to know.

We have aften tailed with physicians upon this subject, but they were not all to differentiate between the nervous atrain of the musician and the nervous strain upon any other individual. All that the properties of the properties of the properties of the properties a great total of closs, scientific thinking to the subject of nerves. This was the noted Spanish pians virtuous and turber, Alberto Jonfe, long resident in the United States. In an interview to be published to the properties of the properties of the published to temper a plantial star will read with the greatest targe.

BLACKSMITHS AT THE KEYBOARD

By JOSEPH GEORGE JACOBSON

In one of the music-rooms of a large music-house I witnessed the following scene: A salesman was explaining to his buyers the qualities of a piano, when I heard him remark that he would call Mr. ——, the "famous great virtuoso," who he had noticed in the building and would rousest him to play a selection on the piano, so his customers could hear what a fine instrument it really was. The salesman left the room to return soon with the "famous great virtuoso." all outward appearances he looked the part, and if tonsorial equipment and strange, pacanny gestures are of any importance for piano-playing, he stood a chance of being great. With much to-do and "grandioso"swinging of the arms and rest of the body, the famous man sat down and played to these musically uneducated people, who listened attentively, evidently awe-stricken.

PITY THE PIANO

The composition he played was unknown to me. It must have been some selection from Schönberg, Seriabin, or some other futurist writer. While listening I only wondered what the emotions were that led this musician to such a brutal assault on the piano. I had the feeling as though I were in a blacksmith shop watching the blacksmith swing his heavy hammer with all force on a glowing piece of steel. The poor instrument grouned and squeaked under the merciless pounding of these hands. The selection undoubtedly was technically very difficult, but for such mechanical perfection there might be due a certain amount of admiration, tinted more

with wonder than with sympathy. Such art after all does not find the true purpose of music. It appeals more to degraded tastes and a faulty esthetical theory. Mere difficulty can never outweigh the element of quality and can never lead to a true artistic standard. The great virtuoso left the room with the remark that one could not get enough volume out of an upright. The sale was not made as the cuscomer remarked he thought the piano was "too hard," not daring to blame the player.

MOVING THE HEART

The remark which Cramer made in his old age after first hearing Liszt, when the young artist seemed to be playing more powerfully than beautifully, holds good for many virtuosos of to-day. He said: "De mow temps on jounit fort bien, aujourdhui on joue bien fort." Emanuel Bach, the third son of the great master, in his essay on true method of piano-playing says: "Me thinks musicians ought principally to move the heart and in this no true performer will succeed merely by thumping and drumming or by continual arpeggio-playing." Mere "Bravura-playing" is ill-advised, and often covers a multitude of sins. In art cultivate the touch, what the Germans call "Die Tonbildung des Anschlags" and above all seek the soul of the music and let the "Divine Spark" loaned to the composer by Deity leap into flame. Many of our performers play credibly through a technically very difficult composition of the modern writers, but make a miserable showing when playing a Mozart minuet or a Field nocturne. The reason probably is that the latter pieces are "too difficult" for them.

Of course technique is indispensable to piano-playing. but can only become artistic when qualified by refinement and poctry in taste and touch. View the pianistic requisites in the following order and not from the everse as it seems to be the ease with so many now. Taking for granted that there is talent, it would seem one should follow in this order: Emotion, Intelli-gence, Technique, Emotion and Intelligence are the

Music is peculiar among the fine arts, in that it requires special and very elaborate provisions for its presentation to the world. The painter and the sculpfor have no sooner out the finishing touches to their works than they are at once in a state to be understood and appreciated. The poet and the author require but a printing press to render fully the ideas they have to coursey. But the labors of the musical composer are, when he has completed them, only a mass of useless hieroglyphics until he can get them

HAND CRAMP AND HOW IT MAY BE REMEDIED

IN MADAME A PUPIN

HAND cramp is both mental and physical; and before consider how it may be avoided; as in this search the remedy may be discovered.

Most would-be plano-players begin by trying to read notes on a printed page and playing those notes on the keys of a plano. They ardently wish to play a tune, but it seems very difficult. It is so different from spelling, geography, or any of the studies they have had before. They have to know the notes, find the right keys and the right fingers, and to get that puz-zling thing called time. While they are thinking of one of these, the teacher calls their attention to another. The more difficult they find it, the more effort they make, the more force they put, into it. Both mental and physical forces are under a strain.

I once had a pupil come to me who had taken les-sons for a year and had played nothing but scales, both bands together, up and down 4 octaves. The moment she touched the piano her whole body from her head down to her waist, became as rigid as iron.

When one has to learn an art or a craft, the first thing is to learn how to use the necessary tools. piano is played with the fingers, so the first thing should be to learn how to use the fingers easily and without effort The following exercises may be practiced three, four

or more weeks, before the hands touch the keyboard Sit beside a table, put the clow on the table and old up the arm. When the arm begins to feel tired, hold up the arm. When the arm begins to feel tired let it drop a dead weight on the table; put a spool of cotton under the wrist to keep the hand on a level with the arm. Have a diagram of five piano keys



with dots on the keys to indicate where the fingers go. Let a teacher fix the hand in the right position, with the tips of the fingers on the dots. are now properly curved, and they are to move up and down only by the joint connecting them with the hand, the fingers always maintaining the same curve Now move each finger slowly up and down, from ten to twenty times, being sare that no effort comes from the arm. Say to yourself "How easy this is; my fingers are free; I make no effort; I can move each finger twenty times in exactly the same way. It gets easier each day."

After a formight of practice like this, at frequent intervals during each day: try lifting all the fingers hut one; each finger in turn being held down, the other fingers will, in their turn, make the same up and down motions, not allowing any effort from the After a week of this exercise, practice it thus: hold two fingers down; raise one of them slowly and 1-2-3: at 3, let the finger fall suddenly with a It must not be put down nor forced down, but fall as a heavy overcoat would fall on the floor, if the peg on which it was hing gave way. Exercise every finger this way. The object is to make the fingers move without any help from the rest of the

body, until they have formed a habit of so doing
Things fall with different degrees of force A loaf of bread will fall from a table with more force than a bun. Now you may begin to imagine that the tip of the finger which falls is hollow, and that it is filled with you gradually add an imaginary weight to the tips of the fingers, he sure that the fingers are doing all the work unaided by the muscles of the arm.

In time these exercises may be tried on the pinno, No effort must be felt at first, even though the motion

of the finger depresses the key so slightly as to make weight in the tips of the fingers, you will soon find that you can make tones without effort or rigidity. must never lose sight of this aim until it become a habit to play the most rapid passages, as well as the slow ones this way. Later you will find you can go through the whole range of dynamics without cramp-

A young lady came to me once, the nerves of whose bands and arms were in such a condition, from faulty practice, that a physician had told her it was doubtful if she would ever use her hands again, me if I could help her and I told her that I could I put her through the above process, and in one month she could play as well as ever-yea! better than ever.

All hand cramp originates in mental and physical efforts to do a thing one looks upon as difficult. Why do anything that is difficult? Have it all easy. Practice small portions very many times, increasing speed but never so fast that you, cannot say: "How easy this is to do: it really does itself. I feel no musthis is to do: it really does usen. I really delightful to practice when it gets ensier every moment,"

A REAL VACATION FOR THE MUSIC WORKER

By GEORGE PRATT MAXIM

SPEND all that you have saved during the busy music season, go to the vacation place of your choice, "exercise" yourself into a state of exhaustion or "rest" yourself into a state of dry-rot and you will be merch perpetuating the folly which thousands seem to think the only logical kind of a vacation. Musicians may learn much from the wisdom of the good emperor of ancient Rome, Marcus Aurelius (121-180 A. D.) Vainly seeking repose of spirit and rest of body, rushed from one distraction to another, we may add calmness and poise to our agitated minds and make our lives more companionable.

Our meditation may well begin with the thought that 'we have it in our power to withdraw into ourselves whenever we desire." A vacation is recreating only whenever we desire. A vacation is re-creasing so far as it brings mental readjustment, takes our minds from over emphasis of certain tasks and gives us a broader perspective.

Pure thoughts have a direct rejuvenating effect, notably for musicians. Hence we should "accustom ourselves to think upon nothing but what we could reveal, if the question were put to us." By cultivating the power to withdraw into ourselves and there to think pure thoughts we have at our command an immediate and a more beneficial and re-creating vacation than any

Bring your will to your fate, and suit your mind to your circumstances." This stolcal injunction, if made a working principle by the music teacher, will drive humidity from the heated months and temper to our

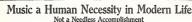
condition the chilly blasts that follow KEEP AN OPEN MIND

Having drawn from Marcus Aurelius a few suggestions pertaining to our inner life, the old Roman may be induced to advise us concerning our relation to circumstances. Either stand upright upon your own feet or upon your crutches." to self-reliance is refreshing. To us who are planning our next politic step this comes as a brocze from the hills and we are inspired to think straight and to act accordingly Furthermore, "look nicely into the thoughts of every one and give them the same freedom as your own." By combining independence of thought as your own. by commening independence of moss-and freedom of action we attain an altitude immeasurand recognition we attain an altitude immessivably higher than the mountains to which the ordinary vacationist goes. It is a challenge to the musician to

keep an open mind toward what is novel and therefore Lastly, looking beyond the present, our spirits should not be depressed, "for if ever we come to the future. had see shall have the same reason for our guide which preserves us at present."

Undisturbed by impending

misfortune we can develop our musical and other taleuts with equanimity and solve our problems more





Among the many Americans foremost in public life who are taking part in this momentous symposium from month to month are the following:

EDWARD BOK ANDREW CARNEGIE RUSSELL H. CONWELL DANIEL FROHMAN G. STANLEY HALL

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Mr. Bok's Contribution Appeared in April and Mr. Carnegie's Contribution in May,



Eminent Psychologist and Educator President of Clark University.

THE fundamental view on which my own theory of music and musical education is based is that music is the language of the heart very much as speech is that of the intellect. It is older and more all-conditioning for the life of the individual. The new psychology is stressing this point of view in every way. Therefore education in music is coming to occupy a higher and ever higher place. Its good effects, however, are in our schools to a very great extent lost because of the perverse method of laving too much stress upon reading music and technique and too little upon the actual power of music itself. From the true point of view the selection of songs and other music is of the utmost importance while to most of our teachers it is of the least consequence. The great themes of music, religion, love, country, war, dancing, mourning, and all the rest are immensely needed for the American character, the emotional depth and richness of which is in danger,

S Land Kul





OR G. STANLEY HALL

EDWARD BOK











TOWN 1 TTWEE LONG

WHY THE MUSICIAN SHOULD DEVELOP THE GIFT OF MAKING FRIENDS

By ARTHUR JUDSON

Arrin Rubh Wahle Emercor's Euroy on Priendalsy it would be presembine for one to attempt an arribe on the same subject. Friendalsy is so rubtle a relationship, it is so grounded in the more leniante things of life, that it would take a philosopher of the most profound knowledge, a humanitarion of the widest experience and a consummate literary adult if one were to add to the gene most of a human knowledge of the content of the subject as a subject as a subject as a fixed point of the subject as it applies to the musician, and the condext of list business, is most

The art of making friends, if the musician would succeed not only through his own efforts but through the good-will of others, should really be the art of making stradfast acquaintances. The relationship of one person to another must always depend for its value on the use that can be made of that person. At first plance this seems to be a cynical statement. However, we sometimes fail to realize that all business, music as well as any other, is conducted on a basis of mutual good-will and help. No business man depends on his efforts alone. There is that something which, when he disposes of his business, is charged up as good-will, and this is neither more nor less than that friendly acquaintanceship which has grown into good business relations because of the fairness of both sides and mutual sid. The one of two real friends of a life-time should be sought with the ideal of giving rather than taking, but the scores of "friends," i. e., close acquaintances, should be made breause of the mutual advantages which accrue to both in a business or mental way. An acquaintance may give you a good idea which, put into practice, is ten times as valuable as the numl which he might have sent you, and you may perform a like service for him. All businesses are built on credit, of which faith is the larger part, and the art of making accusing ances is no more nor less than the placing of credit or faith where it will yield large returns, and where the exactions from you will not exceed the income of

THE MUSICIAN'S FRIENDS

Leaving real friends aides, what fetnets should the univien make and how should be made then? The mutician is in an extraordinarily favorable position, the first based of the state of the state of the first based of the state of the first based on the first state of the first based on the first excellential and therefore attract these who are willing to be acquainteness of value. A good who was willing to be acquainteness of value. A good who was willing to the acquainteness of value. A good of the find in which he beater. Investor, the very recogn of acquaintenessing implies an equal very copy of a capacitation of the finder of the finde

test it be there for greated that the smalletan of whom we write is not who has the power to attract whom we write it may be a support to attract and keep his list of asymmitances and profit from the property of the support of the property of the property of the property of the property of place blanted fix a nonline in which he can make as place blanted fix a nonline in which he can make as a position that be will meet others. If one up of this through the few attractioners, which he may already through the few attractioners which he may already as a position that we will meet others, and the protact a dash, he may go be it through managed; he must to the curvation-uniform of the place. No teacher as until those in Rome a man must do at the Roman contraction of the property of the property of the summary arguminances. Webout these one way of the property of the property of the property of form many arguminances. Webout these one way and record in later already also be potent dreeand certainly no permanent position can be used through them. Meet them for mental stimules, be with them occasionally, but not of them. The world is a staid old place where everything runs by rule and regulation, and mules one desires to be a reformer, and perhaps a modern martyr, one should obey the distance of his serroundines rather than those of his

and perhaps a modern martyr, one should okey the dictates of his surroundings rather than those of his freer desires.

It most place, the mutelian, because of his talents.
It most place, the mutelian, because of his talents are considered to the contract of the contract of the man cannot do, is looked up to. The fall is all the greater therefore, when the person who has exalted the mutelian meets him and discovers that his meatality and general knowledge are on a par with that

or his ture-periodic diskl. In the third place, therefore, let the muritism develop his powers by general electation. This does not mean the cramming of indistrictions that is this one's head, but rather the daily acquisition of knowledge which may again be used. of, and the average multism in Fronçenty at a fleshowantage because, being used to expressing his ideas through the medium of an intransee, he is at a less when he exactly the expression through the medium of an intransee, he is at a less when he exactly the expression through the medium of an intransee, he is at a less when he exactly the expression through the medium of an intransee, he is at a less when he exactly the expression through the medium of the exactly the expression of the exactly to express those things which are worthy of

BE BUSINESS-LIKE

Finally, be humeso-like. No man ever made a friend of any value by their ambinities-like. In the world of beainess there are certain rules formed, not for the purpose of caccing the just date to the last farting but for the purpose of keeping intact that credit, made to the consideration of the purpose of keeping intact that credit, made to the consideration of th

Erizade are made to be much. Any quality atrophics when not properly exercised and friendship is subject But there must be use on both sides. No musician ever succeeds finally unless he gives as much as he takes. In business there is a certain balonce in trade which automatically adjusts itself so there is always a fair equality between nations, or smaller entities, and in the general relations of life these balances are just as truly present. If the world owes a musician a living the musician also owes the world a fair return. Friendship, or acquaintanceship as I have termed it, is a two-edged sword which both ways; one cannot take without giving in equal measure. Strangely enough, the musician who enters upon such relations with the idea of rather than of taking, frequently gets more than he

SPECIAL PRACTICE IN STACCATO

By ALICE D. KELLY

FORTUNATE indeed was the day when I first hit upon Delibes delightful little composition Picciotol from Sydvis. First I was charmed with the pretty sprightly tune and then I saw technical possibilities in it for the study of touch which have since been a delight to me and my spujis.

First 1 shows the stock piece through with as strict a light as 1 could preserve. This 1, I never left one finger release its key until the next part had been found to be supported by the support of the supported by the support

THE AMERICAN PAGEANT By FREDERICK BAKER

A SOMEWHAY novel form of entertainment, combined with instruction, has been gaining popularity in England and America. This is the pageant, in which the young men and maidens gather on the village greenor its convenient equivalent-and enact some event of historical importance which has taken place in the locality. The English dramatic Louis N Parter who hoasts a long American angestry and who was once a music teacher, has been largely responsible for the outbreak of pageants in England and America during the past few years, and it is to be hoped they ontinue. Not long ago there was one in Philadelegia, in which an action between Washington and the British troops was realistically portrayed. Suitable music for the occasion was composed and arranged by A. Clarke, Professor of Music at Pen Dr. Hugh Dr. Hugh A. Clarke, evolessor of Music at Fema-sylvania University. Similar pageants have been held in the neighborhood of New York, for which music was composed by Mr. Arthur Farwell. Last year no less than twenty pageants were held in various parts of the country. This year also there have been many the most notable of which was that held in St. Louis. at which the music was composed mainly by Ernest R. Kronger and Frederick Converse. It will be seen that the pageant not only revives an interest in important local events, but it also affords the American comnoser an opportunity to make himself heard.

WHAT THE COMPOSERS ARE DOING

By ARTHUR ELSON

The writing of operas is pretty well suspended by the war. Julius Bittner, however, who holds an official post in Austria, was given permission by the Government to take a year off order to finish his next opera. Recent events will probably force him to the front in a military, rather than a musical sense.

From an amounty, samer than a musical sense. Gabriel Disport has set the Oriental subject of Anton. Max Schillings has now fashited his Mona Lina. Holbrocke's Djohn was given cently at the Drary builds: The Children of Don comes first. Dybn suffers from tedious speeches, casectally in its first and third acts.

a. In the bullet field, Intella Legende has been formetten, but for a country new feet in the first heart of the Bernard Shaw, in words heaven Ernest Newman and all present. Grandes have former teems far ahead Fermel has collaborated in allowed the bullet Goycean. Talkin has point to d'Ale Chéveyird. Ballet subject. This has point to d'Ale Chéveyird. Ballet subject.

offance referent atoms, by Pompilio Sudessi.

The Parisian Prix de Rome was wen this year by
Marcel Dopré, with the cantan Prix de. Another vocal
work bith his won favorable comment is the orchestral
Requiew, by Paul Benner, of Neuchard, Ostend applauded an Overture for fall orchestra by Kichard
Mandl.

Among last year's chamber works, string quarters Among last year's chamber works, string quarter-by Turnua and Villar plotted Parisian audiences, the former being rich in learning and the latter full of youthful enthusiasan. Other works on the same Spanish programs included plants pieces by Arenal and tan programs occurred peans pieces by Arma songs by Riadis and Falla. With the composers of so songs by reach has cause. With the composers of a many other nations drafted into military activity, Spain now has a good chance to become prominent in music now has a good smaller to recome prominent in much but many of the recent Spanish works are making their but many or the reced of help from outside conditions In the orchestral field, Regnirek has followed his wild Schleufhl and Der Sieger with Frieden, or Feare, Schlemm was not be some wan tracaen, or which leads one to hope for a quieter style which was one to more for a quieter style Suk's symphony . Israel has won a success at Prague Dalcroze has written music for the Genera pageant Discrease has written music for the Geneva pageam at the centerary of freedom from Napoleon. Other nevelties include a published from Napoleon. Other nevelties include a published from the Pastorale Particle Pa nevelties menue a pamesned surjoinesta Fastorias ... Alfred Bortz, Adolf Landberger's prol gue Ritcio, a Africa 1980s, the well-orchestrated Les Deur Routes by Marc Delmas, a scherzer by Louis Dumas, a symplomy by Pierre Kune, and Le Soir, for orchestra sympatony of and the Note for orenessing and chromatic harp, by Vasseur The choral field is and chromatic narp, by Vasseur The choral new manopolized by Kann's Mutter Brde, while chamber works of note include string quartets by Iver Holter works of now memory sering quarrets by iver account and Robert Kahn, a classical and worthy piano quarte and rooser rooms a consequent and worthy prano quarter by H. Heinrich, a violin securia by Armand Parent, and WASTED PRACTICE AT THE OUTSTART

"The more experienced like reaches the more evident it is to him that none can made a set of practice reals it is to him that no one can made a set of practice reals of a practice plan that would cover all cases. It is excretely disable to text away from generalities because the contract of the contra

The first general suite for the teacher to observe in the practice of the beginer is to leave nothing undoes to make the practice of the beginer is to leave nothing undoes to make the practice interesting and earlwsiants. The does not make the practice interesting and earlwsiants of the control of the con

THROUGH THE EYES OF THE CHILD

The teacher must, of course, are the interesting able of music himself. This, is he must are it through the year of the child. The pupil course with a face that year of the child. The pupil course with a face that the child with a face beauting with the excitonest of labeling hermed asserting heastful and profitable that the contract of the child with a face beauting with the derive to work and work charges the pupil with the derive to work and work charges the pupil with the derive to work and work that the pupil with the derive to work and work that the pupil with the derive to work and work charges and the pupil with the deriver the child continued and who worker why thry do not merced by the child work of the child wor

"Merr all, the one great shing in all obtaction is simply results. If you want to know the greatest secreof how to become a successful rescher, produce results, not ceillaary, mediocer results, hat results that are so artistic and to thorough that they cannot fail to commom when I was directed of the New York College of Music, Mr. Lambert, you are very successful—you are a good business man. It always made me hugh a I never felt that I was a good business man at all. I simply worlded for revulta and any that the practice of

"Hefore leaving the subject of enhancians we might note that the purils attitude toward practice should have the serious attention of the reacher at all times Most of the difficulties are early remedied if the cree on the keyboard alone. For instance, the face is a good becometer of the pupil's mental and nervous condition. Makkon faces inflicates a nervous strain which, from sequiring an evy and grareful was one therefore

AN UNDISTURBED STUDY PLAN

"The need for a good study plan or course is very important and once the pupil has been advised that a certain course is best suited to his needs let him keep studfastly on until he reaches some definite aim. Much time is wasted because the pupil is whited on way and the other by people, who, however we'll meanway. The course is the course of the course of the work. Some pupils hold there cars open for all the fundity rities in magnitude. "'Why my dear you are practicing all wrong. The \$XYZWX\$ method would never permit you to practice in that way!"
"The pupil thinks a moment and replies, 'But my

"The pupil thinks a moment and replies, 'But my teacher has been turning out successful pupils for years'



"Then the 'well-meaning' friend answers:
"That has nothing to do with it. Nobody thinks of studying by any other method than the \$XYZWX\$ method in these days."

PARTICULAR LANGEST and hope of Wipone, the Party Party

"The pupil runs off to the brand new and incomparable method. After a little while some other wellmeaning friend comes along with another infallible method and the pupil is again torn up from her regular practice by the roots' as it were and planted in a new educational hot-box guaranteed to produce results finer than anything ever produced before. For this reason I have made it a practice not to criticise pupils of other teachers. All teachers have their own ideas and are cutitled to think as their judgment prompts. It is most unjust to criticise the work of another teacher in good standing as one may not perceive the purposes for which the other teacher is working. By criticising unfairly, all the pupil's confidence in his teacher (and therefore the confidence he should have in his practice periods), is distorted and instead of an eager, positive, active pupil, we have a weak, listless wandering student who never reaches his goal."

REDUNDANCY IN PRACTICE

"In the early states of musical progress the pupil should be consected to watch life on works to carefully that he may determine at home whether he works correctly or no-which passage nodes repetition and which does not. And often even a simple little suboly that he may be a substitute of the substitute of the subtion, has there is little intelligence in repensing asysthing without concentration of mind. Concentrate upon the difficult passages and work on them until they sensed as thereit and simple as the ones that are now "Taclord, one of the chief aims during practice; to a

develop the critical tenne. Have you ever thought of it in that way? All the time you are working with your fingers at the keyboard you should be busy in your bernin bilding up those faculties which discriminate very nickly indeed between what is arisine, effective, or beautiful, and that which is work, band or ugir. After all, the unu and substance of your municimality apart from your actual keyboard work depends upon the mental balance or artistic right and artistic wrong which you should be building every moment during

"Of course the advice of your teacher is in the first place of great value in informing you upon those art principles which define beautiful playing and careless playing. There are certain laws of expression exhibit have to do with form and design with which every teacher should acquain this pupils, but the worlders of these principles is done in the pupil's own mind and sowhere else. Practice that does not lead to this is sowhere else. Practice that does not lead to this is

"If you were to listen to someone else playing you would be 'all ears' for false notes, load phrasing, poor pesialing. Listen to yourself in the same way as though a stranger were playing—one might almost say as though a rival were playing. This makes for concentration and is always mortiable.

PHYSICAL CONDITIONS

"The student should constantly realize how thorseighly practice is a matter of body building and brain building. There are times when gractice is more injurious than beneficial. If the buildy health is had the student should lessen his practice efforts or even stopentiely until better physical conditions are obtained. No teacher is smart enough to give a music lessen to a headache a bad case of indirection of in trices. If

any of your pupils happens to be the victim of 'legiti-mate' sickness let him stop until he recovers. You may lose a little in lesson fees, but why waste your time, your strength and your knowledge trying to teach when teaching is imnossible?

The capacity of some students is limited. That is, they can take just so much at a time and do it well. It is much the same with the practice period. Practice as long at one time as you can practice well, and do not try to erowd one or two months' work into one hour. Do everything you do as finely as you possibly can, even though you succeed in learning no more than a few measures. You may be very fond of ice cream sods, but if you attempt to devour five or six glasses of sods water, one right after the other, the result will be painful. Yet papils are constantly doing much the same thing in their practice periods. I wonder whether it is not the American spirit of restlessness? We find it hard to concentrate long upon one thing

Too much work is worse than too little. The pusil who spends so many hours a day at the keyboard that he is obliged to put himself in the hands of the doctor or the masseur loses all the time and money he has spent upon his music and accomplishes nothing in the

REPONC THE DICHT MENTAL ANCIE

"It would hardly be an exaggeration to say that years are wasted every minute through unintelligent practice. This is by no means always the fault of the teacher as he cannot supply intelligence. He can merely strive to set up habits which will make the

When the student starts to practice—that is, practice in such a way that he will get something out of his work, he should direct his mind as definitely and as certainly as though he were taking it to another is in that imaginary room there should be no intensions

from the outside, no looking out of the mental win-This does not apply only to pieces and to studies alone, but to all modes of practice-everything "For instance, my experience has shown me that scales are invaluable and I use them constantly with all could in all grades. The outils are taught from the very first to concentrate upon the scales, just as though they were playing the most difficult piece. Their cyes never leave the fingers and the mind is constantly at work disciplining the fingers, insisting upon correct hand positions, controlling the touch, etc. to be had by practicing scales with special attention to

any of the following matters, all equally important:

student more exacting

Spen

LOOSENESS, ETC.

"Any one who has practiced scales right in these ways never professes to be bored with them. Many of the great planists feel the necessity for a thorough continual playing of the scales. The student who tries to do without them is making a very serious mistake

PRÁCTICE MUSICALLY

"The worst of all practice is perfunctory practice The keyboard is a kind of treadmill for thousands of students. They play and play and play, and never consider the musical side of their work. In fact, there is an actor who might take Hamlet and recite it with the same sing-song that children use in saying the multiplication tables. In all your practice with pieces, every note, every motive, every phrase, every section you play, should be filled to the utmost with musical expression. That is, you should not leave a phrase pass under your fingers unless it has meant something to you It should have passed through your consciousness and should carry a message to other cars, a mes-sage which is a part of you.

"Do not do this in the hardest possible way. Take

the natural, simple way—be yourself. Some unfor-tunate amplis imagine great effort, wrinkled forcheads and nervous anxiety will lead to results in practice. Quite the opposite is really true. Let your mind and your fangers do the work, not your face. If you wanted to walk gracefully you would not begin by outting your feet and legs in outrageous shapes and staggering along like a cripple. Learning to play is in ger and stumble by permitting yourself repeatedly to ctagger and stumble. All work at the keyboard is for tle slips, getting stupidly excited or making blunders.

Every pupil can get hold of himself and retain that hold so that mistakes become the exception instead of the sule

RECHIARITY IN PRACTICE

"The great virtuoso who may never have given a lesson in his life and may have foresten all about the conditions which existed during his student days, who may have been so talented that his case was no criterion which the work of other less gifted pupils might be indeed often gives the following advice Practice when you feel like it?

"That is all very well for the virtuoso who has already acquired a giant technic, but over thirty years of experience with carolla in all grades, during which I have given personally thousands of lessons, has shown me that the only safe course for the average pupil is to

Practice regularly or not at all. "Voung punils should report for their practice hours

every day, just as they report for their school work. Pupils think that they can skip a day now and then without affecting their work so long as they 'make up by practicing three or four hours on one day. Absurd! This is like going without food for a week and then earing ten dinners one right after the other to catch up. fact the main advantage in regular practice is

that the mind goes to it after regular periods of rest. The mind must be fresh and clear every moment. Constant watch must be lent for unnecessary movements. In these days of efficiency in manufacture we learn that all unnecessary movement is waste. Any intell gent plano teacher could have told the so-called effiiency engineers that all good music pedagogs have been fighting to do aw y with unnecessary movements for years. Indeed, it has gotten down to such a fine point now that the fingers are never raised higher than just enough to strike the notes effectively. There was a day when the fingers were lifted to exaggerated heights, but then men began to think in this way—the high stepping horse is rarely the strong horse or the very fast horse. Indeed, the race horse is almost never a high stopper when he is at his best. If we wanted to learn to run we would not start by lifting our knees

to our noses. "The amount of practice to be done each day is

something which is wholly a matter of the teacher's discretion. Each teacher has his ideas upon this subdiscretion. Each tenener has his nices upon this sur-ject, and does things in his own way, so I feel a little delirate about telling my own, but I never permitted any of my pupils to practice over four hours advice to pupils upon assigning work to be studied is to say, 'Do as much as you can learn perfectly.' the pupil does only three measures I am satisfied so long as those measures are as nearly perfect as pos-sible. For the average pupil of eighteen, in good health, three, or, at most, four hours a day is ample.

More is likely to be injurious. Some years ago I prepared a card giving advice to students upon the sub-iect of practice. This is so nearly identical with what am giving to-day that it may be interesting to reprint this card. It has gone into the hands of thousands Indeed, I see nothing in my advice of two decades ago that I would care to alter very radically to-day

ADVICE TO STUDENIE

Always practice systematically

Seldom practice over four hours a day. Don't think by practicing six or seven hours a day you will become greater artist than he who practices four hours a Your fingers cannot stand so long a strain, and day. Your mogers camero stand so long a strain, and if you persist, they will take their revenge a few years later, when your fingers will begin to lose their strength and surety. A student who cannot accomplish much in four hours, will not in six.

Divide your hours for practicing thus: one hour and a half in the morning; the same in the afternoon, and one hour in the evening. In the morning devote half an hour to five-finger

In the horming devote man an hour to investiga-exercises and scales, half an hour to your études and half an hour to your somata or piece. Do the same in the afternoon. The hour in the evening may be dethe atternoon, the nour in the ex-world to reviewing your last lesson Do not practice your whole lesson every day; divide Do not practice your whole tesson every day; divocate into equal parts. You can learn one page a day.

it into equal parts. You can learn on where you could not learn two or three. Always practice slowly and carefully. If you come

across a difficult passage, practice it with each hand separately, repeating the passage first slowly and with separately, repeating one passage first slowly and assertingth, and then faster and more softly until you

THE BENEFITS OF ENSEMBLE PLAYING

Be AUBERTINE WOODWARD MOORE

Trie cultural benefits of ensemble playing are not always rightly estimated in this country. In Germany have chamber music in the home circle as one of the important functions of the household. It is a common occurrence also for an English family to have its members give frequent home performances of sonatas for piano and violin, for piano and 'cello, trios and string quartets. In this way taste for refined musical literature is acquired and acquaintance with master

Formerly there was far more ensemble playing in the home among us than at present. My first music teacher, who was at that time musical director of the Philadelphia Blind Asylum, believed devoutly in ensemble work. Between the ages of five and seven I played a small guitar; my sister, ten years older than played the piano, and two brothers, whose ages lay between ours, handled respectively the violin and the flute. My teacher would arrange good but simple music for these instruments, freely drawing from the stores of Italian opera. He would give me harplike chords for my little guitar, and add a violin part of his own. Once each month he brought with him to my father's home his two sons, boys who could play

the strings, and include in quite commendable orchestra practice. My deep indebtedness to these early opportunities has always been realized. Through them my car was attuned to varied mances of tone, my sense of rhythm quickened. My teacher made strong points of both time keeping and playing in tune.

Later I enjoyed piano and violin trios with the musical guide of my more mature years, as well as trios for piano, violin and 'cello quartets, quintets, etc., and crowning joy of all, practice with orchestra. Another means of musical development I found in four- and eight-hand piano arrangements of great overtures and symptonies. Often we were assisted by our teacher's violin and other instruments. Thus we became familiar with a wide variety of master works.

more than one instrument, as he could himself, Thus we were able to add wood, wind and brass to

especially of Haydn, Mozart, Beethoven, Mendelssohn and Schubert. Each composition was carefully analyzed and Senunert, main composition was carefully among before we played it, and every note seemed alive to those who participated in the work.

Why is there less ensemble playing than formerly? Several answers may be given to this question. In the first place, with increased technical demands for both plane and violin, every student is in mad haste to cotplane and violin, every student is in man make to appear as many mechanical difficulties as possible, and fear they are wasting time if they pause to consider music below the degree of technical advancement they have attained. This is a great mistake, for a good way to gain musical understanding is to play a great deal of music of the grade one has stepped beyond that there may be no stumbling over unconquered diffithat there may be no summining over unconquered un-culties. Another reason offered, especially where piano ensemble is concerned, is that players are apt to grow carcless in regard to touch, tone and damper control and to acquire sundry bad habits. Therefore, piano teachers have come to discourage four- and eight-hand practice, and with it home ensemble, in general, has There is a right and a wrong way of doing things-

Why not choose the right way, apply the best principles inculcated in solo piano work, and have together playing restored at its best. Above all, in our smaller paying resource as to be a chore air, in our contowns, where noble orchestral and chamber music can towns, where noble orchestral and chamber music can so seldom be heard, piano teachers would do grand pepalis acquainted with four-ments of master works. Where other instruments can be selded, the results will be an uterbe added, the results will be all the better

added, the results will be an the netter.

These teachers should have a thorough knowledge of the works introduced, should be able to analyze the compositions attempted, tell their history and describe the environments amid which they had their birth with the facts of the master's life at the period. with the races of the master's are at the period. Alpointed out, an account given of the instruments employed and the places indicated where these are used ployed and the passes undicated where these are useunto every nove and Grover, with the entire to tecture, are indelibly stamped upon the mind.

Dramatic Scenes from the Operas



WAGNER'S "SIEGFRIED"

Siegfried slays Fafner, the deagon guardian of the Rhinegold and the Ring.

Mine, the dwarf, hopes to sciee the treasure after making Siegfried drunk with wine,
but his plan is destined to fell



MEYERBEER'S "L'AFRICAINE"

Selika reveals to Vasco da Gama the passage to the unknown isle. In a transport of Joy he embraces her just as his sweetleart Inex, accompanied by his enemy
Don Pedro, and Nelsaco the Jover of Selika, enter the damezoon.



DONIZETITS "LUCIA DI LAMMERMOOR"

Lucia bida farewell to Ravrasvicod, her kwet, who is departing to France. During his abstrace, her brother persuades her he is faithlies. To free her brother from debt she widt Backlaw only to find her brother has decrived her. Driven mad by the directory abstra days her hashand, then herroll.



VERDI'S "AIDA"

Amacris the princess beterathed to Rhadames, accompanied by the High Priest, discovers Rhadames and Aida as they are about to life from Egypt, joining Aida's father, Amocasto, in an attack upon Egypt. The guilty pair are tried by the Priests and condemned to be entended all the principles.



GOUNOPS "FAUST"

Mephistopheles calls up a vision of Margaret to induce the aged Dr. Faustus to sell his soul to the Evil Oue in return for youth regained.



VERDPS ** LA 'TRAVIATA **

Not knowing that Violetta has acceded to his father's wish that they should part, Edgas asks her for the lester of far evell he is to receive after she has left him.

The Function of Piano Studies

A Practical Article by an Able Teacher

By T. L. RICKABY

THE majority, the great majority, of piano studies are of no specific use, and much time given to them is wasted. I make this assertion with whatever authority thirty years of observant teaching have invested me. At the same time I would hesitate to make so sweeping a statement were it not for the fact that many of our leading American teachers have gone or record as entertaining a similar opinion. I wish to consider for a while the composition known as the "Etude" or "Study,"-what it actually is, its place in piano teaching, what it is supposed to do for the student, and how to get the best results from its use

WHAT IS AN ETUDE?

Let us consult one or two authorities as to what it is. In Dr. Riemann's dictionary the following defini tion may be found: "The idea of a technical exercise piece is especially attached to the term 'Etude' (Study). A branch of Etude literature is intended for public performance. Yet even here the principal feature con-sists of heaping up of difficulties." Grove's dictionary gives the following: "Etudes-studies, exercises, sonatas, caprices, lessons. The large number of works under these heads for piano are, in a large measure, mere supplements to the instruction book. They may be divided into two kinds-pieces contrived with a view to aid the student in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent etudes of Clementi and Cramer; and pieces wherein over and above such executive purpose, which is never fost sight of, some systematic musical sentiment, poetic scene, or dramatic situation susceptible of musical interpretation, or comment, is depicted, as in the Etudes of Chooin, Liszt or

MISNAMED STUDIES The studies of Choole, Liset or Alkan never seemed

to me to be studies in the correct sense of the word. In a way, any piece of music is a study; and I have known teachers and players who invariably speak of this or that composition as being "good practice," thus emphasizing the merely technical side of it, excluding all else. The studies of Chopin, Liszt and Alkar "wherein some musical sentiment, poetic some, or dramatic situation susceptible of musical interpretation or comment, is depicted," belong to the domain of real music, are intended for concert performance, and not to be attempted by those whose technical equipment is "in the making." They are the results of technical training, rather than the means of attaining it. Such studies are beyond the province of this article.

I take it that a study is a purely disciplinary matter. something for a player to work at till it reaches the highest state of speed and power; but not for the sake of the study itself, but for what the conquest of it puts into the hands and fingers. Here I might mention that the greatest mistake is made when a pupil lays a study aside when it "goes" easily, merely to begin another. It is not till it goes easily that a study is calculated to do any good. So to practice study after study,-nay volume after volume of studies over a series of years is a sad waste of time and energy. The result may be a great facility of finger and in creased muscular strength, but certainly no musical development. In fact, I am convinced that a long-con-tinued course of Köhler, Duvernoy, Bertini, Clementi. Steibelt, Czerny and Cramer would result in an arrest of development, reducing the music life to very narrow One should never lose sight of the fact that musi-

is a wital matter. Mechanical and technical studies all tend to convert it into dry hones. "Can these dry hones live?" Yes, but only by a miracle, and the day

of most mitacles is past. The teacher's great duty is to invest music with a heart, soul, and the warm blood of life. It must be made to expand like a lily into a thing of beauty and fragrance and joy. Too much mechanical work will frustrate this object and render music a cold and lifeless matter. Still, the study is a valuable part of a teacher's mate-

rial. It is unwise to use all the studies that were ever written;-it would be criminal to neglect them all. There is, as usual, a "golden mean," and it is a part of the teacher's duty to learn just how to select from the large mass of this branch of piano literature just what is gold, leaving the dross.

BLIMINATING STUDIES

The instruction book-where one is used-and the subsequent use of two or three volumes of one of the many "graded courses" of studies which now exist, wilt render unnecessary all solicitude as to the selection of studies for the first two years use. In that time this material, with a proper use of excreises, scales and arpeggios, ought to have equipped any pupil with a foir amount of keyboard skill, and he will be ready for more advanced work. Beren's studies at this point are properly speaking, balanced-by Heller. But in giving these studies, use selections, of which many are published. In these selections much of the "dead wood" has been cut away leaving only the most useful numbers, and it may not be necessary to use even all of these. I may lay down this rule as a safe and sufficient one: Never use a study that has not some special technical object, that cannot be attained through the ordinary scale, exercise or arpeggio. For instance, of Czerny's Op. 259, Numbers 1, 2, 4, 5, 8, 9, 12, 15, 25. 26, 29, 31, 33, 36 and 39, are all unnecessary. Anything attained by the practice of these studies could be gained by the ordinary scale practice, and the time saved could be utilized in studying real music. Of the remaining twenty-four, it will be necessary to select a few-prob ably a dozen. The various numbers in Clementi's Gradus are all too long, and while there can be no question as to their good qualities, life is too short to give up much time to them. The time and energy re-quired to work up any of Clementi's intermanable able music, which, while being technical distinline, would at the same time be a source of infinite pleas-It is the same with Czerny's Op. 740-his school of virtuosity. This is in reality but a collection of exercises, and while some of them are valuable, they can be dispensed with. Steibelt, Duvernoy, Köhler and Bertini are fast going out of use-in the sense that practical teachers are giving only selections from these

USEFUL HELLER STUDIES

Heller's studies really belong to that branch of etude literature intended to develop musical feeling and expressive playing. Many of these studies-while making some demands technically-are genuine music, and have a distinct musical charm, and when used with the proper spirit, are beyond question among the best teachboth technically and with regard to content, but it is not necessary to take them all. Let me emphasize the fact that it is not the number of studies practiced that that is of any benefit. A study is a musical "dumb end. Its value lies not in itself, but rather in the qualities of strength, agility and endurance with which it equips the fingers and hands by its proper use. Thereis the consideration of greatest value in this connection

I cannot help thinking that after all the use of 3 study is to promote endurance. In one of the definitions given at the beginning of the article it says that the "principal feature is a heaping up of difficulties They are not only heaped up, but continued from the beginning to the end. All solos-pieces-have parts in them of comparative case, where the player may recover strength somewhat-take a breath so to speak In the technical study there is no breathing place. It is "continue to the cnd." At the same time a merely technical study often possesses a decided charm when it is played at the proper speed and with variety of light and shade, and some teachers use them often as recital numbers.

Pupils have gradually come to look on studies as an infliction-something to be got through with as quickly as possible. This is due to the fact that teachers, as a rule, begin the more difficult studies too early-before adequate profesency in scale and arpeggio work has been attained. When a pupil has to struggle with a piece without the requisite equipment, the chances are very much against the study being mastered. Therefore it is very essential that the teacher exercise care in assignment of studies that they are not begun before the pupil has reached the grade to which the study belongs. The study once begun, every effort must be made to keep the pupil at work on it until it can be played at a high speed and with proper force and variety. Further, as was stated in an earlier poragraph, once the study is learned, by no means to lay it aside in favor of another, but continue it indefinitely.

MUSICAL DYSPEPSIA

Dyspepsia is a disorder caused by over-eating or by eating too many different and useless kinds of food To have a pupil "consume" numberless studies will bring about a musical dyspepsia, as distressing a conplaint as can be imagined. After the first two years practice, when a pupil is well out of the elementary stage, six or eight studies, each with a distinct mechanical or technical object beyond the province of "straight" scale or arpeggio practice, would constitute a year's work in the particular phase of a pupil's piano playing. They would sound well, because they would be well learned and would invest the hands and fingers with such an increased command of things that could not fail to be conspicuous. Freedom and endurance are qualities that can only be developed by concerare quanties that can only be developed by concu-trated effort on the studies that contain the proper elements. Over and above this, the pupil would save much valuable time that could be utilized in studying real music to play for themselves and others-in getting at the poetry of music instead of the anatomy, the frame work; in enlarging rather than narrowing their most cal consciousness; in developing and expanding, in

THE CONSTANT NEED FOR BACH

In conclusion, I might say that Bach's little preludes. some of the preludes from the Klapler, the two-part inventions, and some other smaller pieces are excellent studies, unsurpassed as technical drill, and at the same time valuable as music. The best teachers have always used them, but they are not nearly so widely studied as they deserve to be. Some claim that Bach is not for any but the musically talented pupil. While in the main any but the musically talented pupil. While in the mus-this may be true, the pupil of any advancement who has not been introduced to Back in some form has been decided a similar of the pupil of the p has not been introduced to Bach in some form has neededed a rightful privilege. Bach's music has a won-especially gifted. There are quite a number of casy nices by Bach to experiment are quite a number of casy specific privilege. pieces by Bach to experiment with on the young learner. By all means begin on Bach as soon as possible. Give the pupils the opportunity of learning to love the wor-derial music it is their due.

The Emotional and Picturesque in Music

By the Noted American Composer ERNEST R. KROEGER

[Mr. Kreeger has been giving a successful series of lexture-recitate on the Enrollman and Fleturesque in Music. The outline of the lecture is remotable in the two articles in The Errure of which tide is the second. Each article however, is virtually complete in itself, and is intuited as an aid for these compling papers or between the manufacture.—Borna or The Errure.]

As examples of contrasting emotions, especially to reveal the darker and brighter sides of man's nature, the Scherzos in B minor, B flat minor and C sharp minor of Chopin are excellent. The second belug the heat known, it may seem best for public performance. Huncher says of it:

"It is a Byrosic poem, to tender, so bold, as full of love as of scorn, to quote Schuman. And how spremely welded is the style with the subject! What masterly writing, and it lies in the heart of the plane. He is a great composer, but he is also a great pinnist. He incred his thense with wonderful constructive fregulatiy. The cola is brilliantly strong. This scherre near that the subject is a percential joy to must and onlike alike."

Where has inspired Robinstitis Ocean Symbology, Menchisoloshis overtree, Cella See and Postperast Progrey; Bentheveris dry dae Broeds in his Postcologic Posts of the Postcologic Postcologic Comparison of the Postcologic Comparison of the Robin and Excels June Colonia on the Robin Department of the Robin Colonia of the Robin Department of the Robin D



For fire music there can be nothing more remarkable than the closing scene from Wagner's Die Walture known as the Fire Charm Music (Magic Fire Music) part of which is quoted.





The eatire story is too long to describe here. In this particular scene, the sense-gooddess Braumbilds has been placed in a deep slumber by her father the God Wotan for discolentience. She reduints on a large rock by a circle of fame by the fire god Loge, who was commanded to do so by Wotan. She has her belinte by her hond, her shield over her body, her speen by her owner price Sitesfried.



Of Spinning Songs there are some famous ones, and also very effective plann pieces. There is Menutelscohn's—spariking and rhythmical. Wagner's from The Flying Partchaum, transcribed by Liser is most interesting Raff's La Filmers is vertremely metodious and is a great





The four season have had muscial transcriptions. Possibly the most remarkable was Raff's four Symplocies Syring, Summer, Artmune, Witter. In pinns manic we have mad netherated places as Mendelsonder, Syring Song, Griegh 7: the Syring, Stonger, Griegh 7: the Syring, Stonger, Stonger

Allegretto graziloso. Spring So



The birds are well represented in music. We have the Lark, the Nightingale, the Swan, the Eagle, the Humming Bird, the Cuckon, and the wonderful bird in Wagner's Siegiried, Saint-Satus' Soun is a personnia source of beauty, and a few measures are appended,







The pictureque side of mule is more "obvious" than the emotional, but this being more coast and the muse more descriptive. In secoldand music we have many wonderful examples, Be thrown Leading with his Factural symphony. Dark Part (followed with his In Wade symphony. Dare are the beautiful Forest Secure of Schumann and Heller; MacDowell's Woodland Stetcher; Jenoide Waderblews; Waderburgs chen, etc. The Entrace to Schumann's Forest Secure is particularly "moodly" and is the egypen:



THE ETUDE

MAY "DRUMMING" BE OF SOME VALUE?

By EDWIN H. PIERCE

The Scenes from Childhood of Schumann afford a delightful glimpse into child life. Schumann's well known fondness for children has been responsible for these beautiful compositions, as well as for the Album for the Young, the Sonatimus, etc. Possibly the most famous of these is Trinmerei, which is certainly as lovely as any short piece ever written.



The Supernatural is quite a field of inspiration to composers. To describe some of the most important compositions of a supernatural character would occupy many pages of THE ETURE. How many persons have been under the spell of Schubert's Erl Kingl. Raft's Leowere symphony has the demon lover in strong evidence. Weher's Preizelust and Gosmod's Foust brin in the devil himself. Then there are witches, gnones elves, nixies, spirits, fairies. Undoubtedly Mendelssohn succeeded best in the composition of fairy music His Midrammer Night's Dream overture will ever remain a model of delicacy and mystery. Sidney Smith's strangement is not very difficult. Lisat's transcription is much harder. Raff's Fairs Tole is a delightful piece and a few measures are here given.



Of course there are many other subjects which can be included under the title The Picturesque in Music and for which excellent illustrations may be found selections can be used, and there is enough contrast in

How old is musical notation? Carl Engel, in his Music of the Most Ancient Nations, discusses the matter in his chapter on Assyrian music. "Most nations alter in different octaves. Of the Japanese, we are told by Saris, whose account dates as far back as 1611, that 'their tunes were pricked,' and Captain Turner was informed by the Buddhist priests in Thibet less advanced in music, sometimes employ signs written mon birchlark to assist in remembering their songs And as we know that the Greeks and other ancient

Ir will doubtless be a surprise to many, but the writer, having observed the course and final outcome of musical studies in the case of a great number of pupils of various types of intellect and temperament has come to believe that in many cases the so-called "drumming" is as useful as any other part of practice, within certain limits, so that it is an open question whether a pupil should be encouraged therein, or promptly snubbed. To be fair, I will first state the ongosing side of the questi

The pupil has a set task to perform—to prepare a certain lesson. Presumably the hours of practice are none too long, in the aggregate, to prepare the task properly in time for the lesson-day. Also, faithfulness is something, habits of concentration are worth much for their own sake, and to follow strictly the guidance of an excellent teacher is one of the surest ways of making good progress. Again, some pupils who have naturally good ears and good memories, but who are poor readers, are apt to spend far too much time in picking out tunes by ear, and never become at all proficient or even correct at reading music from the printed page. Moreover, "drumming" tends to perpetuate had habits of technic which unconsciously ereep into one's playing. I think this sums up all the arguments fairly, on the negative side, and I will introduce those on the affirmative side by telling a little story which seems to illustrate the case well. There was once a little boy whose parents were so fearful for him of the temptations of the streets, that under pain of severe punishments he was admonished to go straight to and from school the shortest way, and if sent on an errand, was instructed exactly how to go and return, never lingering or turning aside, but going directly there and coming directly home. This went on until he was about sixteen years old, when he went to work. His employer found him a faithful, well-meaning lad, but was inexpressibly annoyed at his apparent stupidity in finding his way around the city when sent out on an errand. He not only failed to take advantage of the shortest routes, but was ignorant of any and all streets by name, except a few near his home. At last he had to surrender his position in favor of some boy less

carefully brought up. Similarly, I have met with players who had been "model pupils"; who never practiced anything but their lessons, but always prepared those well. Their playing of scales and arpeggios was commendably correct, and they had at their linger-tips a fair repertoire of pieces, but that was positively all. The thousand and one little things which depend on general musical intelligence, ready wit, and instinctive grasp of the keyboard, were a sealed book to them. They could not improvise an accompaniment to the most simple melody, they could not frame a little modulation between one piece and another in a different key; when asked to play an accompaniment containing passages too difficult to be

executed without private practice, they could not devise on the moment a simpler but still satisfactory form of the same for immediate use. When asked to play a hymn-tune, if the voice parts in some places chanced to be too widely separate, instead of instinctively rearranging the inner notes of the chord, they were most likely to omit the bass-the most important part of all. In case they took up the study of the organ, they found the occasional need of improvisation to be an insurmountable stumbling-block.

All these things, and more of the same sort, a fairly talented player who has been allowed plenty of chance for "dramming" in his early days, can do. The keyboard has become an instinctive means of expression of his own thought, or thought he has someway made his own, whereas if confined absolutely to the printed page all he has learned is to blindly follow a set of printed directions, namely notes.

But how can we tell whether a pupil's "drumming is of the kind that will do him any good, or whether it is merely an idle and aimless wandering of thought from the lesson? Very easily, but not in one hearing. If the pupil appears as days go by really to originate omething of his own, crude or uncouth though it may be, and not to rest content with that something, but to go on, from one experiment in tone to another, either more claborate or else wholly different, then have patience with him, and don't be too much in a harry to chide him unless you see that his lesson is getting woefully neglected. Or, if he picks out tunes by ear, let him, if it only is a constantly broadening by ear, set mm, by it only is a constantly broadening variety of tunes, but if one day he picks out, say three measures of Vankee Doodle, and the next week the same, and a month later is still satisfied with Yankee Doodle to the extent of a three measure fragment, it will be better if he sticks to scales and etudes quite conscientionsly for an indefinite period.

I remember a curious case I met with when a young

teacher. One of my early pupils, a boy of ten, played me a portion of a melody he had picked out by car from a movement of Brethoven's Second Symphony, heard at a hand concert arranged for wind instruments. I was delighted that he had shown such good taste, and looked forward to great things for him in the musical line, but alas, "One swallow does not make the musical mie, out also, One swallow does not make a summer," and this one little achievement seemed to satisfy him for good and all. He never reached any high degree of proficiency in music. One is reminded of the Limerick in regard to a young would-be anthor:

"There was a young Bleesity stripling
Who planned be would soon surpass Kipling.
He consorted for years with Three Grenndlers—
But never not further than thipling."

The young artist, then, is to be allowed unlimited inonly one for his early crude attempts at originality, but be must constantly build and create, passing on from one attempt to another, never satisfied, never weary

PRINCIPLES FOR FINGERING THE MAJOR AND MINOR SCALES

By CLIFFORD E. DANA

HAVING experienced much trouble in getting pupils to practice the major and minor scales on the piano with some surety of using proper fingering, the writer devised the following three principles which he believes are more simple and more easily retained in the mind than any existing rules for fingering the scales Apply the principles on the ascending scale for the

right hand, and on the descending scale for the left hand with the exception of the scales of d sharp and o sharp harmonic and mixed minor which should be applied on the ascending scale.

Two principles apply in each scale; either the first and second or the first and third. The first principle applying in all the scales,

PRINCIPLE ONE: The first finger falls on the first while key used in playing the scale.

Principle Two: The first fuger (alls on the fourth key if that key is a white one

PRINCIPLE THESE: The first finger falls on the first white key after a black key or keys.

The second principle applies in all scales beginning with a white key except the scale of F major and minor with the right hand and B major and minor with re lett manu. The third principle applies in all scales beginning

with a black key. with a black key.

Examples illustrating the first and second principles:

Scale of C major

R. H. First finger on c and f

L. H. First finger on c and g

d c f g a b c Scale of D melodic minor defeaberded bagfed

R. H. First finger on d and g L. H. First finger on d and g Examples illustrating the first and third principles:

Examples thusbreads and officers and construction of the construct 012000000 1 1 R. H. First fugaron c and f 1. . . 1 Sabbab ab ab febab c bb

The Etude Master Study Page

THE PERIOD OF RICHARD STRAUSS
Richard Strauss was just one year old when
Wagner's masterpiece Tristan and Isolde was
reduced (June 10, 1865), at the Paral Course
Richard Church 10, 1865), at the Paral Course
Richard Church 10, 1865, at the Ric

produced June 10, 1965), at the Royal Opera House in Munich, the birthplace of Strauss. Verdi was still the Verdi of Trovatore, Rigolette and Trovatora, Aifed did not have its first presentation until 1872. Yet Strauss it two years yearger than Debassy and six years younger than his famons Italian contemporary, Puccini.

communications as a kicked Wagner upon German musical life was inconceivably grav. Weder had somethed to make the operatic music of Germany more Testonic and less Latin, but in Wagner was found a master who was the very optome of German mational life. As the publis was gradually converted to the propagation of the properties of the post of Strauss Wagner had become a kind of German analysis.

At the atom meant the inflatmen of certain German philosophical Intenderies were strough full. Kant. Hegel and the languisticous Schogenhauer were being read, possibly to the inspite of Klostonic. Higgs, Ulliand and Leasth Goden, Leasing and Schlifte, loved circles by the intense interest in philosophical quasi-tions. Nettache (particularly the later Nettache of Jenzeitz nor Got and Blazi) with his delatary of the will, his zorn of pity and his apostrophe of the loy of lateth unspectionally made a great laperes upon of lateth unspectionally made a great laperes upon of lateth unspectionally made a great laperes upon

These influences, then, together with the enormous industrial advance, the magnificent accomplishments in clustation, the stiffening of German ambittons that came with the victory over France, the natural diligence and thoroughness of the German people, all made a most forceful impression upon the young Strauss, brow wintess his fatherland in the days of its greatest wintess that fatherland in the days of its greatest

STRAUSS'S ANCESTRY AND YOUTH

As is grownly known, Richard Struss in out in any way connected with the famous Virmness family of compairs of terpischereas medodie. The father of the Person was Fram Strass, a performantion of the Person was Fram Strass, a performantion of the Person was Fram Strass, licke Bayrischer Kamacromolier (Royal Bayrischer Chamber Masicha). For many year Prama Strass Richard Strassés medler was Josephier Piscore, Richard Strassés medler was Josephier Piscore. The composity was been over a Bierhalt or also the property was been over a Bierhalt or also now adors the front of this graceiure.

for the result of the second section of the section of

In 1874 he left the day school for the Ludwigsgymnazium or High School, where he remained until he was eighteen years of age. Once when his mother was sending him off to rebool she wrapped up his books in a piece of music paper. When the boy returned she found that he had spent part of his school hours in completely covering the paper with notes of fanciful compositions.

In school Strauss took immense interest in all form of mathematics notably higher algebra and spherics ericonometry. The best part of his musical educatio



"Unless one completely comprehends the significance of the development of untile from Haydn, through Mosart, Beethoven and Wogner, one cannot rightfully judge the murie of Wagner or other moderns."

in his early youth was the unlimited opportunity to hear great masterpieces, notably the German classics. The position of Franc Strauss enabled his son to attend the leading concerts of the time and bear the greatest artists. This unquestionably had a great formative effect upon the boy's after life.

SPECIAL STUDIES

Strange to note Strange old not attend any of the firmous music action of Germany. Where the sider frames music action of Germany. Where the sider Strange and set opinions mitragenizing instruction Strange and the side of the side of the side of the Boyal Capillanater, Fr. W. Mayter. Although accordte many Jan Goldener that of the conventional Richter. The lay was blend by Invitage many relative the many Jan Goldener that of the conventional Richter. The lay was blend by Invitage many relative and the side of the side of the side of the side of the works which indicated his infiltrations as clearly that which Richterper Raul come of them he and, "III.

odi, fecanir yan bawe so much talent."

Straust, however, was well grounded in the works
of the classical masters. He says "My father colliged
me very strictly to both performance of the del managers,
not be supported by the same of the del managers,
and sale my oljmlon upon them. I look them through
and sale my oljmlon upon them. I look them through
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through and see a support of the sale to the sale of the
look of the sale of the sale of the sale of the sale
look, the symptomics of Haryth, Monert and Boetloven, and when you have mastered these, bring one
the cream of my oven experience."

In 1882 Streams completed his studies at the Cymnatium and made his first trip to the Festival at Bayreuth. In the fall of the same year he entered the University giving special attention to philosophy, sethetics, the history of culture and the works of William Shakespeare. He had great stress upon the value of private lectures from no less thus Schooneshury Nies.

In 1882 Strauss, at the instigation of his father, jointd a celebrated amateur orchestra known as the "Wilde Gungl," playing first violin while the elder Strauss conducted. EARLY COMPOSITIONS

One reoved has it that Richard Steamer fare composition was written at the age of size and composition was written at the age of size and composition was written as the age of size and composition of the size o

In 1884 Strauss was introduced to American music lovers through the performance of his Symphony in P Minor under the direction of that American pioneer of young and deserving European masters, Theodore

MEININGEN AND VON BİLOW

In 1885 Straus waste in Menlingers to receive advices from von Ellow genute subtractly, took a warm Interest in Ellow, dente is it activately, took a warm Interest in Ellow, dente is it activately, took a warm Interest in Ellow, dente is it activately, took a warm Interest in the Ellow and the Ellow
TEN ACTIVE YEARS
After holding the post of conductor at Melningen for

het a very short inte Strains wert to Indy fer a fremonth' real. He was then appointed on of the ansistmental to the strain of the strain of the strainlater he beame assistant to Laten, the core convenient at Weimar. His interest in this career caused him to at Weimar. His interest in this career caused him to the strain of the result was a hecaldown. This obliged time of the result was a hecaldown. This obliged time of the strain of 1992, the strain of Egypt at the Blose of his selection (1992). This provided apportunity of 1992, the strain ter of a Burstim proceed, when Strains married himter of a Burstim proced, when Strains married himter of the strain proced, when Strains married himter of the strain procedule of the strain rings cause the covered appointment of Coret Capithmaters of Minich. There Strains had unfinited oppormations of Minich and the strain of the strain department of the strain of the strain of the strain strain of the strain strain of the
history of muis. The promphesic poem Aux Instine represents the effect of his trip to Justy and also the influence of the progressive ideas of Alexander River. Stress admits that takes together with his famous orchestral Burlesche this work marks the traving point in his career. Aux Instine was first produced in Munch, in 1889. The momentum nature of these years may be influenced by morting the first performance of the following works, now a regular part of the repertoires of great orchestrant he world over:



STRAUSS AT THE AGE OF 3

Macbeth (Op. 23), Symptonic Poem, Berlin, 1887. Don Juan (Op. 20). Symphonic Poem, Berlin,

Tod und Verklärung, Symphonic Poem, Eisenach, 1850.

Till Elleuspicael (On. 28), Symphonic Poem, Cologne, 1895. Also Spruch Zara-

thrustra (Op. 30), Symphonic Porm. Frankfurt. Don Onixote (Op. 35).

Symphonic Poem, 1897. Ein Heldenleben (Op. 40), Symphonic Poem, 1898. STRAUSS AT BERLIN

In 1899 Strausa became Court Capelimeister in Berlin, and ever since that time the opera in the German capital has shown the influence of his masterly work. Much of this may be attributed to Strauss' willingness to give just as conscientious attention to a production of Fledermans as to a production of his own Salome. An interesting aspect of his tenancy of the post at Berlin is the fact that American singers were given such unstinted opportunities that the jealousy of German artists was aroused. Strauss and his talented wife made an American tour in 1904 when he produced his famous Symphonia Domestica (Opus 53). This work, given by the New York Philharmonic Orchestra under Strauss, March 21st, 1904, immediately attracted inter-national attention.

THE STRAUSS OPERAS

Recollecting the remarkable experience which Strauss enjoyed as an opera conductor, during which most of the great works of the past and the present came under his exacting habits of study, it is not surprising that we find his next triumphs in the operatic field. His oneact opera, entitled Feneranoth, produced in 1901, indicated big possibilities but with the production of the musical setting of the Oscar Wilde version of the Biblical story of Salome, it was soon seen that the operatic stage had a new and powerful master. Salome was first produced at Dresden, December 9th, 1905. This was followed by such notable works as Elektra. Der Rosenkamalier, Ariadue auf Naxas and Die Josefa-

THE POSITION OF STRAUSS

While Strauss has attained success in almost all branches of musical composition it is of course very clear to all who know his works that his greatest fame must rest upon his symphonic poems and his operas. This has been so favorably received that his works in smaller forms have nerhans been slighted. Many of the Strauss songs are very delightful and the Serewade. Die Nacht, Allerseelen and others have been popular. Strauss has written comparatively little for pianoforte, and aside from the very difficult Barleske with orchestra and the little pieces known as Stisummosbilder (including the popular Transacroi), the name of Strauss is little seen in the reportoire of pianists. His mel a musical setting to accompany the rending of Tenny son's Enach Arden is one of his most sympathetic and A series of contem-



porary estimates of Strauss appeared in a

artistic and strong per sonality of the greatest talent."

follow the puth of Ber-

planned and built upon

the same prodigious and magnificent lines as in the case of Richard Wagner."

G. SGAMBATTE: "Richard Stranss is without doubt a personality of the greatest importance in the musical development of our times, but we are yet too near to

rophesy what his effect will be upon the progress of From the technical standpoint would it not perhaps be better to seek out new paths rather than to follow those of Richard Wagner? Was it not a blessing that after the Netherland composers came Palestring and after Bach came a Hayda?"

CHRISTIAN SINGER "Richard Strauss has broadened whole horizon of music."

ment of the art principles which Franz Liszt gave to the world." Geoog Schumann: "Strams," greatest significance to me lies in his broadening of our means of musical expression and in his brilliant employment of orchestral

THE ORIGINALITY OF STRAUSS Originality is always a convenient target for mediocre

intellects. Let a man strive for originality, it matters not how sincere his convictions, there will at once arise a veritable army of old-fashioned and decadent thinkers who reach out for convenient verbal weapons to attack the young innovator. When Strauss first attracted attention he was besieged by critics who told us that he was guilty of formicssness. Despite the long efforts of Wagner, Liszt and others to liberate themstives from conventional forms Strauss found his own position quite as closely prisoned as his predecessors. Again he had to struggle to overcome those who ridiculed program music. Mr. Ernest Newman, in his excellent little book en-

titled Richard Strouze, points out the difference be-tween "absolute" music and "program" music in the following very clear manner:

"Roughly speaking, there are two kinds of musical idea; the one is self-existant and self-sufficient, referring to nothing external in itself, and requiring no knowledge of anything but itself for the full understanding of it; the other is prompted by some previous literary or pictorial concept and can only be fully understood in conjunction with this. At the one extreme stand musical ideas like those of the average fugue, or the 'subjects' of a Mozart symphony; at the other extreme stand ideas like those of the song or the opera Midway between these two there his a peculiar kind of musical idea that is not actually associated with words-as in the opera or the song-but which, though it exists only a purely instrumental form, really owes its being to the desire to represent in music some other idea non-musical in its origin. . . . the composer of poetic nuisic comes to work upon a scheme that involves much incident that he realizes the difficulty of making his poetic and musical development run on the same lines. It is this difficulty that Strauss has come nearer solving than any other com-

narrly because of the extraordinary fertility of resource he has shown in the musical tissue of his work The originality of Straws is wholly different from the originality of Debussy in that Strauss has extended his musical sphere through the use of materials employed in large measure by his predecessor. More daring in his employment of dissonances then Richard orcliestral amplification than Berlioz he became the musical colossus of his times. There is a breadth and force to the works of Strauss which calls for all the

poser of symphonic poems, partly because he has mostly

been judicious in the selection of his poetic material.

power of the modern orchestra and the din which ac-companied the productions of Elektra apparently went

A STRAITS PROGRAM A Strauss program cannot be given with justice with-

out the full resources of a symphony orchestra and an opera house. Certain of the Stranss songs have popularity and certain of his plano pieces are played with pleasure by his admirers. Yet an evening of Strauss with only the pinne, the voice and the violin, would be difficult to arrange to please the average audience. The always acceptable to audiences: Allersecles, Opus 10, Opus 19, No. 2; Die Nacht, Opus 10, No. 2, and Stirnd-chen, Op. 17, No. 2, The sonata for violin and plano some very heautiful passages and may be ranked with the most representative works of Strauss. STRAUSS THE SUPER-MAN

Nothing has typified the nature of the intellectual progress of Germany more than Strauss. He has felt self free to break down all conventions and yet he realizes the need for giving proper values to the old traditions and the masterpieces of the music of yesterday. Indeed he has likened the progress of German ideals to the airships that pierce the clouds. "Since our period has been discovered the airship. Since the acroplane, Zeppelins and Parsevals are always on the inercase, and these majestic birds themselves climb higher and higher in the atmosphere, we pilgrims of the earth should find our thoughts soaring. We have received from the Maker of all things an inspiring force, a strong, soulful, heavenly power which should exalt us over the clouds to God Himself." Strapss the man has all the simple naturalness of the

German savant. While his music has caused a worldwide furore, he remains unostentatious in his attire. his utterances and his whole mode of life. Indeed he resembles the average German business man in his dress, and were it not for his impressive countenance, it would be difficult to believe in meeting him that he was indeed the great master who had created such comnositions With the picture of Richard Wagner in our minds and the constant striving for effect, not only on the stage but in his clothes, his writings and in his home, we have in Strauss a totally different type of Perhaps one of the best appreciations of Strauss

omes from the pen of Dr. Hans Huber, the most noted of the present-day Swiss composers. He writes in the symposium from which we have already quoted: "Musicians are all of one mind upon the wonderful symphonies of Strauss. He has brought the ideals of Symphomes of Strams, six has prought on Serlioz and Liset to the highest possible point. crescends from the Italian Symphony of Stranss to his Domestica Symphony has only been paralleled by Beethoren. Finally, the Domestica will be used by young composers of the future as a model of symphonic

"I have another opinion regarding his dramatic works. With the exception of Penersnot, he has forsaken the German national school and given his operatic works German national standard and given his operatic won-an interestional character. So I regard him as I regard the hotels during my Italian journeys. When I am in Italy I give the go-by to all international hotels (German, Swedish or French), and patronize only the real albergi Italiani, where I am happy and am well treated." Few Germans, however, would admit that the operas of Strauss were not wholly and totally Teutonic. How

ever, the well-versed observer must see that in his operatic works Strauss has stepped beyond the bounds of his own national conventions and accomplished a of his own banous conventions and accomprises work which appeals alike to the people of other countries quite as much as to the people of Germany Indeed, the success of the Strauss operas in America testifies to that when we take into consideration their musical dimensions and the severe strain upon the

THE PROGRESS OF STRAUSS As has previously been intimated, the progress of

Strauss has been most marked. One of the critics of his own country (Gustav Brecher) marks six conscentive cpochs of advancement. Three periods in the devel opment of Verdi have been plainly distinguished by all who have made themselves familiar with his works who have made unanerves rammar with his works, however, do not have those characteristics which make the change from one period to another evident to any one but the most acute observer. The biographer of Strauss in the Grove dictionary posthe orographs the mark in attacking Salome by saying. there is no doubt that on the average hearer it produces a sense of nauseo" He is also attacked for

phonic fantasia Jus Italian folk song. But other masters have con and have appropriated the themes without attempting to discover who methods is to indicate a



421

THE RESERVE THE PARTY OF THE PA The Teachers' Round Table Conducted by N. I. COREY This department is designed to help the teacher upon questions pertaining to "How to Track," "What to Track," etc., and not technical problems pertaining to munical theory, history, and, all of askick properly belong to the Questions and Amorers department. Full masse and address must accompany all immirres.

PLAYING FOR EXAMPLE

"I. in treading reloss of stays possible 1 and its more than difficult to keep in precitive on all the temperature of the properties of th

1. Some pupils need to hear their music played. These are usually dull of apprehension and lacking in originality. With brighter pupils the less you play for them the better. Their originality should be encouraged rather than the tendency to become imitative fostered. You should train your pupils to think out their new pieces for themselves, and learn to give correct interpretations. It is astonishing the number of players there are who have a fine technic, and yet cannot take up a new piece and get it anywhere near right with-What playing you do, in the majority of cases, should be done after pupils have studied their music, and not in advance, although there are some exerctions, and also cases where a pupil for a time may need the help in advance until such time as he becomes strong enough to do away with crutches. In most cases you will find it is sufficient to play just enough of a piece to give the pupil a general idea of its nature. If you will think this over carefully I think you will agree that it is a matter that should be handled with discretion, for it is one in which a general rule would not only be impossible, but it is one in which you may need to take a different course at nearly every lesson with the same pupil. Pupils who imitate their teacher's playing never have any originality of their own. One of the primary objects of your training should be to make your players independent of your own assistance or that of anyone else.

2. Under these conditions she could not do better than to take up the second hook of Czcrny-Liebling Selected Studies. You will find some of Czerny's Op. 299 in this which may be used for review or omitted

as may seem best to you. 3. Keep right on with the study of scales and arpeggios, double and single thirds and sixths, octaves, etc. Cooke or Mason will provide plenty of material to choose from.

ADVICE DESIRED

"Although not a remarked, yet I would like the property of the

Your young friend has been sadly in need of the guidance of a good teacher. She is sure to go constantly astray under present conditions. Meanwhile others have taught themselves and obtained much pleasuse from the art; she deserves much credit if she nerseveres in the same way. Would she he willing now to study through The New Beginner's Book, just for the sake of the information it would give her? Then take up the Stundard Graded Course, and follow Then take up the Samura Graded Lours, and rollow it along carefully. A most excellent book for her to secure would be Norcross' Suggestive Studies for Music Lovers. It is designed for just such pupils as you describe, bright pupils for whom the average instruction book seems too simple. Your pupil will need Course will help in this. Also Sight Reading Album, compiled by C. W. Landon. Mathew's Standard First and Second Grade Pieces contains many things that would be good for her. When she can play in the third grade, Landon's First Studies in the Classics will be grane, Laurence and Album for the Young is too old

for most children, but would interest your pupil. The easier sonatas of Haydn and Mozart would lead to the simple pieces of Beethoven, and she could gradually work her way into them without relying on simplified arrangements. I think you will find enough outlined here to occupy her for some time. Then if you need further assistance the Rounn Table will be glad to try and help you.

CROSS WIRE BRAINS

"Can you tell me what to do for a pisso pup that can play each hard alone but cannot strik both parts together? Sometimes be plays the leav stoff for the upper, and vice seems. When not go than calculation is this way, it is bard for blue to strik the keys together."

L. P.

I have had only one pupil that answered this description in my own experience. I concluded that the nerves in the brain must be crossed after the manner of electric and resulting therefore in general havoc. worked with this pupil for one entire term, with me than usual patience, and then gave up in despair. This particular purel could not be made to see when she was reversing the right and left hand parts, which aggravated the problem seriously. Your pupil seems to be about as muddled as was this one. If you teach him a simple part for each hand, and then find that after thorough practice you cannot get him to put them together, I am unable to suggest anything farther. does not seem to me that destiny intended that this pupil should become a Paderewski. I would suggest that you find more congenial employment for him. Perhaps some of the readers of the ROUND TABLE may be able to work their way through a problem of this sort. If so, we shall be glad to print their experience. It is not often that problems seem hopeless, but this one has that appearance. You may succeed in accom-plishing something with him after all; if so, we shall be glad to hear from you.

A SEVEN-YEAR-OLD PUPIL

A SEVEN/PERFOLD PUPIL.

"Not belier meltined with the terebre: that I could sessive in this place, it seemed best for me to terebre ago over find. I ask order layer street in proper into the place, it seemed best to me to terebre ago over find. I ask order layer street in proper server, and it is seemed to the place of the place

You seem to have solved your own difficulty in a sense, for you have discovered the New Beginner's Book, although perhaps too late for your first child This book is intended to serve the purposes of the very small child, and no book I have seen could do it very small entio, and no some 1 have seen could do it better. All methods need to be modified more or less to suit individual cases. When you find a book adto sair individual cases. When you mid a nock ad-vancing too rapidly for any individual case, you should momentarily stop his work in the book, that is, in so far as assigning any advance besson is concerned, and give him some very simple pieces that are adapted for his immediate needs. If you are using First Steps, you should have directly at hand a number of firstyou should have directly at hand a number of first-grade pieces, which the publisher will send you netection, if desired, until you make a choice of such as you think pleusing, and draw on these usual your pupil exhibits capacity to see on with the manual. Any successful teacher must keep a list of teaching pieces to which he or she can refer instantly. One may rely on memory, to be sure, but it is not so reliable as a well graded list, with perhaps a little annotation after various pieces to indicate for what use they are best The scales can be easily taught by dictation, in which

case it is simpler to pass through the sharps, and then through the flats. Teach them in one octave form first time over. Teach C and practice until pupil understands place of steps and half steps. Then use G, and sten in right place. Show that in each case the seventh

step, or first descending step, is where the alteration is made. In this show that this comes on the fourth step. The simple one octave form of the arpeggio chord may be begun as soon as the pupil has a fair command of his hand. It is not necessary to wait until the scales are all learned. This must be a matter for judgment in individual cases. The student that learns his scales and arpeggios entirely independently of the printed page is much better off. You will find much valuable assistance in teaching the scales if you will purchase Mastering the Scales and Arpeggios. After finishing the New Beginner's Book, take up First Steps, or Mathew's Graded Course, in accordance with the ability and progress shown by the pupil.

LESCHETIZKY METHOD "In wint grade should the Levelecisky Method be logue, and should it follow Mason's Touck and Technic?"—L. B.

I hardly think the "Leschetizky Method" is a method of the kind to which you probably refer. I also assume that you refer to Marie Premuer's Modern Planist which is a technical compendium of the Leschetizky principles. It is not a book to take up and give to principles. It is not a look to take up this give to a pupil page by page until finished, no more than is Mason's series of books. It contains exercises for all grades, presenting in a comprehensive manner the Vienna master's technical system, and the exercise are supposed to be assigned by the teacher as a pupil may be prepared to take them up. Many of its sections would prohably be considered incomplete for some munits, in which case the intelligent teacher is sunnound to be able to either invent, or supply from some other source, whatever may be needed for any given pupil's progress. All books of this class need very intelligent handling on the part of a teacher, and presuppose that the teacher has had a thorough and systematic training before beginning his career. The Prentner book is a splendid publication for every progressive teacher to own, whether he uses it with his pupils or not, for it is repliet with useful ideas. The intelligent teacher should be like the busy bee, and collect honey (in his case, ideas) from every clover blossom be can find Only in this way can be become truly a reliable authority.

WEDDING MARCHES

"Will you pieuse give me the correct tempi of the Lobeanin Wedding March, and Mendelssohn's Wed-dina March! Also of Cheptin's Faured Merch! on which heats of the wedding marches Small the views came in a charch wedding marches Small the view came in a charch wedding marches being played shower than a function march."—W. A.

The tempi used in these marches at weddings are almost as many as the bridal parties using them. One would think that almost any bride would rebel at such "chestnuts" being used at her wedding. If she were superstitious she might think of the terrible failure of Lohengrin's and Elsa's married life, and if the groom has read the Midsuumer Night's Dross, one would almost wonder that he did not object to being celebrated as another jackass, in accordance with the dream of Bottom the weaver. I have known people who insixted on "something different," and some that had music especially written for them. The only logical reason I have been able to discover for the insistence of these two murches at weddings is that many unmusical young men who act as ushers are unable to feech step to anything they are not familiar with enough to whistle, and it is impossible to teach them anything new. For the I obengrin march I have found 108 to 116 to the quarter note most likely to suit. Make the steps on the first heat of the measure only. A little swifter step for the close may be taken with the Mendelessolm. Eighty-eight for the half note will be about This should be



VALSE IN C-SHARP MINOR-F. CHOPIN. Mr. Hughes' able lesson on this standard comp tion, which will be found in another department of this issue, includes in addition an exhaustive dissertation upon all the waltzes of Chopin in general. This article should be read and reread with care. As an assistant to Leschetizky for a number of years, Mr. Hughes speaks with authority and his views may be taken in a great measure as a reflection of those of the master himself. Grade 7.

DREAMS-I, PASCAL. A nocturne-like composition with much charm. The accompaniment in double notes in the left hand is particularly rich and sonorous and it must be subdued throughout in order not to obscure the melody. The melody, on the other hand, must be brought out in singing style with warm tone and much expression. The double note form of accompaniment was first used to any considerable extent by Rubinstein, but it has since been employed by many modern writers, notably Liszt, Brassin, St. Sains, Grieg and others. Grade 6.

CONCERT GAVOTTE-N. E. SWIFT. Mr. Newton E. Swift is a successful teacher and writer who should be heard from more frequently. His Concert Gazotte is a teaching or recital piece, ex-cellent in all respects. While it follows the rhythms of the old-fashioned gavotte, the harmonic treatment throughout is decidedly modern, the general effect being full and sonorous. This composition will afford abundant opportunity for octave and chord practice. It should be played in a large and dignified style and with extreme accuracy and precision throughout. Grade 5.

UNE PAGE D'AMOUR-C. W. ZECKWER, Mr. Camille W. Zeckwer is a talented and very promising American writer, who has had both American and European training and experience. Mr. Zeckwer's musical leanings are decidedly modern, but Une Page displays no extravagances whatever. It is a somewhat ecstatic and warmly colored bit of writing which rises to a fine climax. It is based entirely upon a single melodic idea, eleverly developed and righly harmonized.

IN THE SILENCE-CARLOS TROYER. In explanation of this new and interesting composition by Mr. Carlos Troyer, we append his own analyt-

"This Tone-bicture (sketched as an instrumental sor for the piano) serves to illustrate in tone-colors the mental attitude of going into the Silence as practiced by expert psychic students. The special object of this practice is the awakening and uniting, the sub-conscious soul (the creative germ) with the conscious soul of our vital life. An experience which is known only and fully realized by such occult students who have faithfully pursued the proper methods and mental poise re-Realization points to conditions, primarily, such as seclusion, resignation and concentration, and an abid-

ing faith, will and perseverence to seek the Light. Infinite Light (the creative force of the Universe) is cowith Infinite Power and Infinite Love. ON MOONLIT WATERS-L OFHMLER A graceful drawing-room piece with three well-de-fined themes. We regard this as one of Mr. Ochmler's best pieces-melodious, well harmonized and in good

form throughout. Grade 4. AMONG THE MOON FLOWERS-R. FERBER. dancing, but of the idealized type. This composition must be taken with considerable freedom of tempo, well

Another slow waltz movement but entirely different in content from the preceding. This number depends

for its interest chiefly upon the passage work rather than upon the harmonic treatment, the final variation upon the principal theme in triplet rhythm being particularly effective. This will require a light, delicate touch throughout. Grade 3.

WILD FLOWERS AND BUTTERFLIES H. HARRIS.

A dainty little number in the mazurka rhythm. This number will require a rhythmic and well belanced style of playing as there is plenty to do for both hands. It will afford excellent practice in contrasting touches, alternating legato and staccato. Grade 3.

THE LITTLE PRINCESS-W. R. SPENCE. Mr. William R. Spence is known chiefly through his sones and church music. His occasional piano pieces, however, are always worthy of attention and The Little Princess is a graceful gavette in modern style which will prove effective either for teaching or recital purnoses. It should be played in strict time with slightly exaggerated accents in order to obtain the best results.

FUNERAL MARCH-CHOPIN-SARTORIO. Mr. Arnoldo Sartorio and Dr. Hans Harthan have both been very successful in their respective series of arrangements from the classics, a number of which have appeared in the recent numbers of THE ETUTE. Mr. Sartorio's simplification of Chopin's Fancral
Moreh is particularly well done. In the original, this march requires large and strong hands in order to play it satisfactorily, but the present arrangement, without doing violence to the original harmonies, brings it well within the range of the average player.

It is well to familiarize students as early as possible with the gems of the great masters. Grade 3. WHEN WAR IS O'ER-J. L. ERB.

This is one of a suite of characteristic pieces by Mr. J. Lawrence Erb. It is based upon the familiar bagic call entitled, "Tapa," or "Lights Ont." It is in the form of a slow parade march, fluctuating between the minor and major modes. Grade 25/2

LITTLE COSSACK MARCH-

This is a very interesting little teaching piece which an be made very effective when well played. full of a certain barbarie vigor and coloring. It should be sharply accentuated throughout. As a teaching piece it will afford excellent practice in double notes. Grade 23%

DREAM FANCIES-A. GARLAND. A very presty little teaching piece in waltz form with well contrasted themes, nestly harmonized. As a

teaching piece it will prove useful as a study in rhythm and in a variety of touches. Grade 2 HORSE RACE C. S. MALLARD.

A lively march movement suitable for teaching or elementary recital work. To gain the best effect this number should be played in fairly rapid time, strongly accented. Grade 2

CLIMBING BLOSSOM-G. L. SPAULDING. An easy teaching piece which may serve as an intro duction to elementary passage playing. It affords good practice in finger work. Grade 2.

THE FOUR-HAND NUMBERS.

In his Soirces de Vienne Liszt immortalized the very attractive German dances by Schubert. No. 6 is probably the best known, containing some of the is processy the best known, containing some of the most striking of Schubert's themes. In the four-hand arrangement this number will be found particularly effective, brilliant and sonorous. Grade 4.

Mr. Christiani's In Marriel Spirit is a lively mili-tary march which speaks for krelf. Pieces of this style when well played frequently have an effect of starting the hands and feet of the listener in motion.

BENEDICT MARCH-(VIOLIN AND PLANO)-Mr. Atherton's Brandict March has already prov

popular both as a pianoforte solo and as a four-hand in reality the original form of this composition. will afford a pleasant relief to players who have been studying beavier numbers, and it will prove useful for Marian Co. State of the Co. Well Known Composers of To-day



ELMIR S. Hosmir was born in Clinton, Mass, in 1862. As a boy he showed musical ability, and began to play the organ in the Baptist church of that town while yet in his early toens. He entered Brown University in 1878, graduating in the class of 1882 with the degree of A.B., receiving the degree of A.M. three years later. After graduating from college he studied years meet. After grounding from contact in for several years in Boston, having for his instructors J. C. D. Parker and Carl Fachten, piano; H. M. Dunham, Geo. E. Whiting and S. B. Whitney, organ; G. W.

For about seven years he was teacher of music in the Perkins Institution and Massachusetts School for the Blind, and also held positions as organist in Boston In 1893 he became principal of the high school in

Bristol. Cone, where he remained for serve years, going to Pawtucket, R. I., in 1900, to take charge of the high school in that city, a position which he still During all these years he has been actively at work as an organist, and has composed many anthems, solos,

His name appears in the catalog of most of the lead ing publishers of church music in this country.

POSTLUDE IN G-(PIPE ORGAN)-E S. HOSMER

portrait and biographical sketch of Mr. Hosmer A journal and occurance asketch of Mr. Hosma-will be found in another column. Mr. Hosmer makes a specialty of church music and his organ compositions a specially of character and his organ composition are all of eminently practical character. The Posthole in G is a dignified and well written number which will repsy careful study. It will prove effective on organs

THE VOCAL NUMBERS Vocalists will welcome Mr. Harry T. Burleigh's fine song Just Because. This is the type of song which

soog Just Becesse. This is the type of soog which which well sung clament fail to arouse enthusiasm. It is precumently a "singer's serious continuisms. It Mr. Landsherg's Rose Droom is an artistic inspira-tion, beautifully harmonized. This will make a fine recital number.

The music teacher who gets results needs two things he needs a definite, practical system; and he needs a he needs a definite, practical system; and he needs a capacity of giving minint variety to his method of fixes of Educational Psychology. Dr. Pyle says in his Out-tion traches extend down to a monotonous procedure, a continuous repetition of a continuous repetition of a formal scheme. As a a continuous repetition of a formal scheme. As a result, the pupils have no interest and make little progress. The competent teacher, while adhering to a \$15.00 pupil and the pupil and ress. The competent teacher, while adhering to a \$3* teach constantly is finding new aspects, new details of familiar things, and although having a definite procedure, finds possibilities of variation."



The C Sharp Minor Waltz of Chopin

An Interpretative Lesson upon the Noted Masterpiece

By EDWIN HUGHES

Mr. Hughes is an American Piano Virtuoso, Long Resident in Germany, and at one time was the Leading Assistant to Theodore Leschetizky

Or waltass there had been many before Chooin. He must be in fact a hold antiquarian who would venture to state the time when nimble-footed couples first swung themselves to three-four rhythm. The direct ancestor of the modern walts, however, is not far to seek. The German coentry-dance, the Limiter, may be seen and beard in any Everain or Amerian willage of the yellow claimed the couple of t

of the yellow chantel time out of whold.

It implied from the mode variety which was accommodated to the control of the contro

The Vieunese musle-makers of the time were all taken captive by the lift of the three-four rhythm, and even Bethoven and Mozart wrote whole strings of Destrehe Takes, the former going so far as to compose the entire first movement of a piano sonata (the opus 59) in Läudler steller.

The original form, as seen in the Recthoren and Monart Destrote, consisted of two eight har socious in three-fear or three-eight time, followed by a trio of precisely the same construency, with a repetition thereafter of the first two sections. The next step the same construency, and the same construency are the addition of trios and saxcendar sections, with the addition of trios and saxcendar sections, with pluded by Hussmell in a walk of nine numbers which were in 1808 for the Apollo Saal in Vienna.

THE BASIS OF THE MODERN WALTZ The compositions of Schubert in the waltz form

are, the real hair of the souters with, lowever, 85 epocies was Scheder in this direction that there exist over two bushed published walkes from his hade meaning assumed with the real substance of a state of the souter southern the southern the southern than the s

Launer and Johann Strauss Per were doubless included to a great ceitant to the Schiedert Insurantial Control of the Control of the Schieder Insurantial Control of the Cont

delight to the accompaniment of his seductive melodies. Even the sedate Brahms counted himself one of the most ardent admirers of the "Walts-King," and von Ballow went so far as to recommend the playing of Strauss waltes in serious symphony concerts.

The efforts of the Visuotes white componers were, with all their charm, always in the direction of the solar & dusar, and it is therefore to Weber, with his appelheusly of the walte, the furtilation to the Dusar, composed in 1895, that we owe the development of the walter into a genuine art from of larger peoportions. After Weber it was Chopin who led the walte into a genuine art from of larger peoportions, after Weber it was Chopin who led the walte into a life further ways from the discreball, giving it, in his to unknown and a purpose quite other than that of merchy setting intuities (e.g. a-whitting for gar-whitting).

Schumann once declared that the dancers of the Chopin waltzes should be at least countesses. "There is a high-bred reserve despite their intoxication," says James Huncker in his brilliant work, Chopin, the Man and his Music, "and never a hint of the brawling peas-ants of Beethoven, Grieg, Bralims, Tschalkovski and the rest. Around the measures of this most popular of dances he has thrown mystery, allurement, and in them secret whisperings and the unconscious sigh It is going too far not to dance to some of this nusic for it is porting Chopin away from the world he at times loved. Certain of the waltzes may be danced: the first, second, fifth, sixth and a few others. The dancing would be of necessity more picturesque and less conventional than required by the average waltz. and there must be fluctuations of tempo, sudden surprises and abrupt languors. The mazurkas and polonsises of Chopin are danced to-day in Poland, why not Chopin's genius reveals itself in these dance forms, and their presentation should be not solely a psychie one. Kullak, stern old pedagog, divides solely a psychie one. Kullak, seem on penagog, divides these dances into groups, the first dedicated to "Terp-sichore," the second a frame for moods. Chopin admitted that he was unable to play waltzes in the Viennese fashion, yet he has contrived to rival Strauss in his own genre. Some of these waltzes are trivial. artificial, most of them are hred of candlelight and the swish of silken attire, and a few are portically morbid and stray across the border into the rhythms of the

Since Chopin it may be safely said that all composers who have written music for the piano have tried their hand at one time or another, and with more or less success at waltz composing. Schumann beft one or two short, inconspictions examples, Liset wrote three l'alest oubliées, as forgotten now as their title, a piquant Valse Imprompts and the great Mephisto Valse, besides making some charming re-arra ments in enlarged cast of some of the Schubert naltres, calling them Soirées de Vienne, and Saint Siens has given us a fine specimen in heroic-pianis'ie the Elude on forme de Valse, besides several smaller waltzes. Raff mitated the Chopin gener in his nevertheless charming Opus 54, No. 1, and Tchaikovsky added a Russian note in his compositions in waltz form. Henselt, Reinreke, Rachmaninoff, Leschetigle, Grieg, Anton Rubinstein and our own MacDowell baye all written waltzes, and Nicholas Rubinstein has left us a particularly fine example in his A flat False. Oous Brahms, returning to the Schubert manner of waltz composition, brought forth a delightful series four-hand plano accompaniment. Moszkowski has made

himself nearly as well-known as Chopin in certain countries as waltz composer. But neither Moszkowski nor any other of the above-mentioned maskelans have quite succeeded in taking the palm away from Chopin as composer of waltzes of true poetic content

DANCES OF THE SOUL

Louis Ehlert culled the Chopia walkers 'dances of the soul, not the hody." It is well however, not to be too handy with such generalizations, as there is dross as well as gold among these fifteen compositions. In the control of the control of the walters it would not control of the control of the walters it would be control of the control of the walters in the first control of the control of the walters in the first control of the control of the control of the fain most excellent company, as it happens, for the same may be said of inearly all the elect among creasume may be said of inearly all the elect among crea-

the matchina, with last one are two exceptions. Just in the watchen though this tender to trivially, and the last five deposits the could be considered to the country of the other in source of the forms or of the forms of the resistance of the first or the E. Molee Walter (No. 15) which we may except an having and which the possible to restrict the result of the results of the r

CHANGES IN TITLES

It is interesting to note that a Chopia produced four values the improvement in their postesis content is unforced on their little. The three walkers of Oppa to interest of the content o

of which we are especially observed in this article, consider the control of the

That the malte form of composition always logst a certain bold upon. Chogin is evidenced by the fact that he returned to it often, in the midst of the one-trans, polamics, impromption, the christs, labeleds and scheral. The E major and B mitches, labeleds and scheral. The E major and B mitches, labeled and the part RSO as the date of their composition, and the three walters Owns 64, of which the C sharp miner Waltz is the second, were the hast worked of Chogin to be published before his death, appearing in print, along with the "Cell Souance Dyna 65, in 1887.

THE MOST BEAUTIFUL OF WALTZES

424

The C sharp minor Waltz may be regarded then as one of the ripest works of its composer. That it is in addition the most poetically beautiful composition in waltz form in the whole realm of pianoforte music will hardly be questioned by anyone who is familiar with the literature of the instrument. With the composer him self it must have been a particular favorite during the few remaining years of his life after its conception for there is record of his having played the waltz during the stay in London in 1848, also at his Glascow concert on September 27th of the same year, and he probably used it in addition at his concerts in Edinburgh and Manchester during this same visit

to England. In looking through the waltzes it is interesting to note that as the titles become less grandiloquent, so the composer is also content in general with a smaller and more compact form. Aside from the fact that there is no slow introduction, the E flat Waltz, Opus 18, holds very nearly to the form of the Viennese dance-waltzes with its repeated sections and its long coda, built up from motives taken from the preceding waltzes. The Opus 34, No. 1, also a Valsa brillante, is in large tripartite form, giving almost the impres-sion of the "string of walkees" type, with a sixteen measure introduction and a longer coda. From here on however, the waltaes are nearly all in simple tri- actor to come under the terms ritordando or acceler-

partite form, with sometimes a short introduction or coda. The A flat Waltz, Opus 42, is of more extended form, rather hybrid in character, still not at all locking in unity. From a formal standpoint it is in fact Chopin's most advanced effort in waltz composition, just as it is technically the most difficult of the set. It is brillians in the best sense of the word, without in the least descending to trivality. The C sharp minor Waltz is in simple tripartite

form, with an interlode in passage figuration which is used to separate the three main parts and also as coda

Although in regard to depth of poetic content it stands first among the fifteen walnes, there is no artistic excuse for the fact that the C sharp minor is so often played with a sickly exaggeration of the rubuto and drawled into an unbearable over-sentimentality, even by pianists who are musicians enough to know better. The composer's own heading, Tempo ginsto, is sufficient answer to any who would defend such a manner of interpretation. Just here let us pause to make mention of the tempo

rabato, which of course finds its use in the C sharp minor Waltz, as well as in most of the others. Right at the start let us get rid of the sittly idea that playing rubuto; that is, in making deviations from the rhythm of the composition which are too fine in char-

ando, we must "make up" what has been lost or gained in the rhythm of one part of a musical sentence by a corresponding acceleration or slowing down in the succeeding part. Such a proceeding would be just as Indicrous in musical phraseology as it would be if applied to the art of declamation. Still more ridiculous is the opinion that in rubate playing the left hand must go straight ahead pounding out the one two-three of the accompaniment, while the right hand allows itself all sorts of freedom with the rhythm of the melody.

Before the student can use the tempo rubato wit any hope of artistic success there must have been cultivated a certain inner feeling, largely physical in charactor, for what I may call "ground rhythm." When one has the ground rhythm of the C share minor waltz firmly fixed in firsh and blood, one can allow himself to give way to those tiny rhythmic fluctuations, dictated by finer feeling, without which the composition would lose nine-tenths of its charm. In listening to the performances of Chopin players of ability, it does not require even the possession of a moderately fine rhythmic sense to detect the presence of this ground rhythm, which gives even the unschooled listener a sense of rhythmic security, in spite of every freedom with the best, of every rhythmic manner which the

A LESSON ANALYSIS OF THE FAMOUS CHOPIN WORK

afterward, and giving it a slight pressure before raising the wrist to mark the succeeding sixteenth rest. The mordent in measure 30 should be begun on the beat of the eighth note under which it is indicated, the first note of the three receiving a slight pressure,

THE INTERLUDE

This brings us to the interlude, the Pis mozzo, which occurs, as we have seen, twice as interlude, then a third time as coda, without any alterations whatsoever as far as the notes are concerned. To make matters worse, this part of the waltz consists only of a sixteen measure section, which is then repeated note for note, bringing the length of the interlude up to 32 measures. Here then is a problem for the interpreting artist: to play this same sixteen-measure section six times during the course of one short piano number, so that it shall not contain the slightest limit of monotony, and shall appear to the hearer each time as a fresh and

interesting re-statement of the subject matter. To cope with the problem, the planist must bring to bear both rhythmic and tonal sugarce to the effect that out of seeming sameness may come interest and variety. In beginning the first Pin stores imagine that you are playing a riterdando, beginning at the tail end. Gradenlly work into the new tempo during the first four measures, so that at the fifth measure of the pa t, you are firmly established in the new rhythm, holding the same unaltered until the slight ritordando in measure 47, at the end of the sixteenmeasure section. Begin the next section a tempo and with lightly thrown fagers. The under melody the right hand which is indicated in this section did not appear in the original edition a happy after-thought of Chopia or the original idea of some later plantst, seeking to bring more variety into the passage. In any case it has become traditional and a performance of the C sharp minor Waltz in which it were omitted would fall to-day on strange ears. The melody must be brought out by a steady firm pressure with the thumb not by punching the murked notes. The fact that the melody notes of this inner voice enter with pressure at the end of the measures must not destroy the actual rhythm of the While playing the nelody in a firm sup, give then a slight pressure in pienizzino on count one of each measure in the right hand, to keep the balance

THE HEART OF THE WALTZ

of the rhythm.

The poco ritordendo at the end of the interlude section, the Pin Icuto. Here we come to the very heart of the waltz, the point at which the composer tikes us into his most intimate soul. With words interpretation of this portion of the composition, which, even more than that of the other parts, can only be adequately conveyed through the living example. For the deeply-felt melody a warm, rich tone is the

first requisite. Every connectry of the ball-exem is entirely foreign to this section of the waltz and even

the light piquanterie in the accompaniment which we allowed ourselves in the preceding parts finds no place The melody soars aspiringly upward, phrase on phrase, until, in the very midst of the third phrase, at measure 75, it cannot be denied its climax any longer and leaps anticipatingly to the high D flat. All through there is the artistic necessity for the rubato and a most subtle play of tone color. The eight notes in measure 84 may be divided for practice as follows: two, three and three; but after the measure has been thoroughly learned there should be no sign of joints anywhere in its performance. Together with the next. this measure forms a passage of melting beauty. Let this measure norms a passage or mening nearly the second climax reach a full throated forte in measure. ure 92, the tone round and rich, however, and not hard

Now to the second appearance of the interlude. The holding back in tempo at the first should not occupy quite so much space as before; this time two measures will suffice. Play the first sixteen measures even more rapidly than the first time, the touch clear, pearly and very pionizsimo, fingers thrown, not too much attention to sugarce, and ending in a mere whist of tou-For the repetition, forte, for a complete change, with no inner melody at all this time. The first eighth in the right hand well accented and the waltz rhythro of the accompaniment strongly marked. For the sake of variety I would even recommend a crescendo instead of a diminuendo in the least run up to the high sharp, broadening out slightly and taking the bass C sharp in the left hand (measure 128) an octave lower The interpretation of the following Tempo I corre-

sponds to that of the identical opening section of the waltz. Note the slight curionte in measure 159 The third appearance of the interlude section now occurs, as coda of the entire walts. Its interpretation corresponds to that of its first appearance. At the very end, begin the poco ritardando soouer than before broadening out toward the top of the run, and letting the whole vanish in a fine pianizsimo.

A copious use of the soft pedal at suitable moments for purposes of tone coloring is recommended through out the entire course of the composition.

The playing of any composition of Chopin demands deep sympathy with Chopin's innate genius as well 45 mere technique. List has well said that "in his compositions everything, even the source of passion and excitement, is suitle; all impressions which are optifrank, and primitive, disappear; before these impressions meet the tye they have passed through the prisa of an exacting, inventous, fertile imagination, and it becomes difficult, if not altogether impossible, again to resolve them into their primary elements. Acute discomment is requisite to understand them, refined delicacy is necessary to describe them. In seizing these refined impressions with the keenest discriminations and in embodying them with an inextennible art-Chopin has proved himself to be an artist of the highest

THE FIRST SECTION

In the first section of the C sharp minor waltz there is little justification for very much use of the rubuto. The composer's indication "Tempo giasto" applies perticularly to this section, and should be observed. All the more estention then must be given to the tonal coloring and the phrasing of this portion. The second phrase of four measures, similar to the first in melodic and rhythmic construction, but pitched a third lower, must be a little darker, a shade softer in color than Again in measures 3 and 4 of the first phrase we find identical rhythms. The second measure must be said by finely stusitive fingers in a manner different to the first. In such details of interpretation as this lies the principal difference between the playing of the artist and that of the person who merely plays the

Note that, beginning with measure 9, there are two short two-measure phrases instead of the usual four measure variety. The eighth-notes in measure 10 should be so played that the first of each two receives a little pressure. The same applies to the corresponding passage in measure 12, and of course also to the four-measure phrase of eighth-notes which follows. There may be an almost imperceptible acceleration of the tempo during the first two measures of this phrase and a very slight ritardando during the last two measures, just prior to the entrance of the new phrase at measure 17. In measures 31-32, the closing bars of the first section of the walts, there is place for a more pronounced poco ritardando.

In regard to the accompaniment of the first section and also of the following interlude, when there is a bass note followed by two chords, I play the first of these chords (on best two) with an upward motion of the wrist from the keyboard, shortening the value of the quarter-note somewhat, and lightening its tonechord with just a tiny hit of pressure. The pedalhug plays a most important role in this matter during the whole first section, and has been very carefully indi-Also in the first section, in the measures where the right hand plays dotted half-notes, I play count two of the accompaniment just a trifle (a huir, as the the slightest exaggeration in its execution and may only be used in measures where the left hand accompaniment is rhythmically free; that is, where it is not bound by the melodic line of the right hand to keep the leat with absolute accuracy. Where the right

of its following chord, letting the A come isumediately

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IN MARTIAL SPIRIT



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SOIRÉE DE VIENNE



THE ETUDE

AMONG THE MOON FLOWERS









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E CHOPIN Arr. by. A. Sartorio

LITTLE COSSACK MARCH









THE ETUDE

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larly damaging to a piano.

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so that one end of the instrument will be cold and the other warm. Evenness of temperature is an important factor.

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Fifth: Every piano should be tuned regularly, preferably after the beginning of each season. Regularity in tuning is vital to the long life of the instrument. The work should be done only by an experienced and competent tuner, who

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The peculiar passion for the flute manifested in Victorian days did not escape the attention of Charles Dickens. James T. Lightwood, an English writer, has compiled a book on Charles Dickens and His Music, in which the Dicketts references to the flute naturally receive at-"We find several references to the

flute," says Mr. Lightwood, "and Dickens contrives to get much innocent fun out of it. First comes Mr. Mell, who used to carry his instrument about with him and who, in response to his mother's invitation to 'have a blow at it' while David Copperfield was having his breakfast, made, said David, 'the most dismal sounds I have ever heard produced by any means, natural or artificial? After he had finished he unscrewed his flute into three pieces, and deposited them underneath the

"Dickens' schoolmasters seem to have been partial to the flute. Mr. Squeers, it is true, was not a flautist, but Mr. Feeder, B.A., was, or rather he was going to he. While little Paul Dombey visited his tutor's room he saw 's flute which Mr. Feeder couldn't play yet, but was going to make a point of learning, he said, hanging over the fireplace. He also had a beautiful little curly second-hand key-hugle, he accomplished on some future occasion; in fact, he has unlimited confidence in the his advice to the love-stricken Mr. Toots, or at least the flute; for women like music em, and he has found the advantage of it

"The flute was the instrument that Mr. Richard Swiveller took to when he heard dismal occupation, not only in unison with awaken a fellow-feeling in the bosoms of trusic book to best advantage, and began

very slowly upon the flate, in bed, with doing the very thing that ought to assent the further disadvantage of herup per- in you most."

accurated with the instrument, who rehe can find the next, has not a fively So Mr. Swiveller spent half the - Warr night or more over this pleasing exercise. merely stopping now and then to take breath and soliloquize about the Marchioness; and it was only after he had 'nearly maddened the people of the house, and at oth the next doors, and over the way, that he shut up the book and went to The result was that the next morning he got notice to quit from his handludy, who had been in waiting on the stairs for that purpose since the dawn of

Fighth: Use ordinary olive oil and a eer of soft canton flannel. Rub the case

a email portion at a time, going over it

horoughly with a dry piece of canton

anner, usedg the sort sore only. After and take a soft clean chamous, or an

will stratch the polished surface.

surface of the piano with the alcohol.

y.
"Iack Redburn, too (Master Humblerey's Clock), scenes to have found consolution in this instrument, spending his wet Sundays in 'blowing a very slow time on the flute.' There is one, and only one, percented instance of this very merk instrument suddenly asserting itself by going on strike, and that is in the sketch going on street, and took is in the sketch entitled Frame Incomed (Second by Boo), where the amateurs take so long to dress for their parts that 'the flute says he'll be blowed if he plays any

We must on no account forget the screnade with which the gentlemen boarders proposed to honor the Miss Pecksoiffs. The performance was both woral and instrumental, and the description of the flute-player is delightful—It was very fastidious taste. . . The youngest gentleman blew his melancholy into a inte. He didn't blow much out of it, but hat was all the better.' After a description about the singing, we have more about the flute: The flute of the youngest ratlemen was wild and fitful off, and when it was quite settled by Mrs come by his feelings, he had retired in the very top of the tune, gasping for breath. He was a tremendous performer. him; and exactly when you thought he was doing nothing at all, then was be

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THE pianoforte is one of the material things that clearly show us the exceedingly rapid development of the musical faculty, for when Westminster Abbey was being built the pearest we had got to it was a shallow sound box, across which one or more strings were stretched. The piano has been in existence about two centuries: the various clavier stringed instruments that preceded it had a record of two centuries also; and thus the actual beginnings of our erest modern instrument are to be placed no earlier than the post-medieval religious reformations, and certainly not so early as the invention of printing, the discovery of America, or the use of gunnowder Right back in the Middle Ages were

three primitive string instruments-the "monochord," tise "psaltery" and the "dulcimer," which developed, respectively into the clavichord, the harpsichord and the pianoforte. The first was played with rubbing "tangent," the second was plucked as is a harp, the third was struck with a hammer.

The monochord grew first into the "polychord," i. e., into an instrument consisting of several strings (Latin cords) stretched over a sound box. Somewhere in the 14th century a elever musician, braving opposition and ridicule, hit upon the idea-and carried it into effect—of playing the polychord with a set of keys (claviers) akin to those used in the organ. We have extant references to the instrument that belong to the year 1404, but by 1511 the historical details of the invention were lost in obscurity. The oldest elavichord in existence to-day bears the date 1537, but harpsichords exist that are a little older.

WHAT THE CLAVICHORD WAS LIKE The tone of the elavichord was soft, delieste and beautifully expressive, for the tangents touching the strings all the while the keys were depressed, the player was as closely in command of the instrument as the flautist or the violist. But its virtues were its defects, and the harpoichord, easier and safer to tune, became and remained the most generally useful instrument. The tone of the latter, though not so expressive, was moreover penetratingly clear and full, and thus well suited for use in the orchestra and for accompanying solo voices and ments. The harpsichord was favored mostly in France, Italy, the Netherlands and England, the Germons in the end finding more to satisfy them in the clavichord. Bach, however, had a harpsichord, for which he wrote some of his grandest instrumental pieces (the Passacaglia in C minor, the Six Trios or Sonatas, the late Fugue in C minor, the transcriptions of the Vivaldi Violin Con-

The strings of the harpsichord was to the end of a piece of wood that stood up at the further end of the hori-

zontal key, and snapped its way post the string in a "plucking" fashion that readily justified the use of the word in the terminology of the Instrument. The harpsichord was an elaborate affair. It had two manuals (the planeforte never has more than one; the organ frequently has four), pedals and various stops that (as in the organ) throw certain narts of the instrument into temporary disuse or effected certain changes in the mechanism that aftered the audity of the tone. Buch had a "lute" stop, a "buil" stop, a pizziculo stop, etc., as well as a device similar to the "swell" of the organ. and strings of super-octave and of suboctave pitch. His instrument was burdened with the name "chvicynthelpedal," which we can only simplify into "harpsichordpedallier." There is here-in common with all early

or primitive matters-a most complex and exhausting nomenclature. Each nation had its own term and each variety its own descriptive title. But the generic types remained the clavichord, the harosichord and the pianoforte, and the matter becomes fairly clear when we note that the clavichord was little referred to outs Thus the English "virginals" Germony. of the Eltrabethans and 17th century writers is the harpsichord, as is the 'spinet" of the days of William, Queen Anne and the Georges (in the 19th cenpassage in his third lecture, draws a picture of the old king, blind and deaf and interesittently mad, singing a hymn and panying himself at the harpsiarnsichord, also the Italian "combalo ed the German "chvicymbalum" "flugel." Players were "clavicinists" 'cemhalists" or "harpsichordists," accord-

ing to their race and generation. As for the pianoforte itself, the mechanical idea of this instrument is almost as simple as the idea of the harpsichord; but men could not build the pizno until, for one thing, they had discovered how to make a frame strong enough to withstand the great shocks of the hammers, sought to improve what was already in use, and so the "claviduleimer" (as it might have been called) or clayler" (as it actually was called even by Beethoven-see his last somata in B flot. the immense Op. 106) did not appear until the growing power and nussivity of music forced it into the world.

ONE CENTURY AGO

This was in the early middle of Beethoven's life, i. e., in the passing of the 18th century into the 19th. A littleknown contemporary record of these things is the following passage given here in conclusion it is taken from the article "Harpsichord," in the 27th volume of

"CIRCLES," AND THE ETUDE IS ALWAYS BRIMFUL OF THAT INSPIRING NECESSITY

Ren's mammoth Cyclopaedia, and belongs probably to the year 1803 (the article "Pianoforte" in the proper place belongs to about 1812; but it tells us nothing of nportance—the instrument had not moved much in the intervening years). Haydn is alive again, and Beethoven has written his Monthlight Sounta; and Wilhelm Friedrich Ernst Bach, the last grandson of Johann Schastian, "cembalist" to Queen Louise of Prussia and music master to the Royal Family, is wondering what Prussia is to do in view of the deeds and actions of Napoleon: "In the beginning of the last century hammer-harpsichords were invented at Florence, of which there is a description in the Giornale d'Italia, 1711. The invention made but a slow

The first that was brought to England was made by an English monk at Rome, Pather Wood, for an English friend. The tone of this instrument was so superior to that produced by quills, with the additional power of producing all the shades of piano and forte by the finger, that though the touch and mechanism were so imperiect that nothing quick could be cuted upon it, yet the dead march in Saul and other solemn and pathetic strains, when executed with taste and feeling by a master a little accustomed to the touch, excited equal wonder and delight to the hearers. Backers, a harpsimaker of the second rank, constructed several pianofortes and improved the mechanism in some particulars, but the tone lost the spirit of the harpsichord and rained nothing in sweetness.

After the arrival of John Chr. Bach

in England and the establishment of his in Engine and the essentismment of his harpsichord makers tried their mechanical powers at pianofortes; but the first tempts were always on the large size till Zumpe, a German, who had long worked under Shudi, constructed small pianofortes of the shape and size of the virginal, of which the tone was very sweet, and the touch, with a little use, equal to any degree of rapidity. These, from their low price and the convenience of their form, as well as power of expression, suddenly grew into such favor that there was scarcely a house in the kingdom was scarcely a nouse in the songroom where a keyed instrument had ever had dimession, but was supplied with one of funape's pianofortes, for which there was nearly as great a call in France as in In short, he could not make them fast enough to gratify the craving of the public. Politican, whose instru ments were very inferior in tone, fabeicated an almost infinite number for such as Zumpe was unable to supply. Large pianofortes afterwards receiving great improvement in the mechanism by Merimproved and in the tone by Broadwood and Stoddard, the harsh scratching of the ouills of a harpsichord can now no longer And Chopin, Schumann and Liszt were all born within five or ten years of the time to which this refers!

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THE FORMATION OF VOWELS

The netted it a Pound of Preferent President of Preferent President Presiden

goscope shows that in the singer's produc-tion of "ec" and "ay" (approximately French i) the vocal cords are so close together throughout their length that their line of approximation is a straight and narrow slit. On the other hand the glottal aperture is of triangular form during "co,"
"oh" and "ah." (This adds to the (This adds to the proof

So, to produce mechanically the vowel

tions or grooms of vibrations. The larva- also formed by the regular reactition of one vibration, but by the triumquiar-shaped

> Thus we see that (1) the larynx without the mouth's aid can produce vowell sounds, and that (2) by combining the vowels' characteristic vibrations with the

> > formation, one can reproduce mechan-ically the funda-mental vowels.
> >
> > The objection has been made that if the vowels were originated in the larynx, we should be able at will to how them through the nose when the ever upon reflection, we comprehend that the larvnx cannot, of itself, from within make those altera-

tions in its shape. size and position necessary to com-

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of the your's laryugeal origin.)

sounds, one employs a thin disk of metal. around an axis perpendicular to its plane and passing through its center.

WHEN one sings "Ah," where is this vowel formed? Until recently scientist and laymen alike would have answered: "in the mouth." That is, a sound, like that of any instrument, of a given pitch, is pro-duced by the larynx and then moulded in the mouth into a mouth alone, unaccompanied by larynx, produce

A current of air is forced against the revolving disk through a tube pernendicp'ar to its plane, and sound results, "ce" being formed by the repetition of one

sound, can form all the vowels, is proved in the act of whispering. But in the sung vowels has the larynx no part in their formation? Comparatively recent investi-(between the true vocal cords and the

thetween the true vocal corus and the false cords) and its subsequent amplifi-cation, perfection and precise shading in the mouth. The proofs are the follow-In a singer's month is placed a rigid 00. cylindrical tube open at both ends, one the other protruding beyond the lips with "stents"-dental preparation for taking casts of the teeth. The mouth parts are thus immobilized and the month cannot act as either resonator or vowel cre-Nevertheless the singer can, through the tube, sing plainly the five fundamental vowels. They are formed below the

The photograph of the air-vibratuons or sound-waves of the voice, producing a vowel, show them to be complex; that nus "ee" and "oo" are formed each by a single vibration oft repeated, "oh" and "ny" (French a) by groups of two vibra-tions, and "ah" by successive groups of Now, the mechanical reproduction of one employs a disk perforated by alits at these rowed sounds becomes possible by regular intervals, and canal in with and reproducing mechanically similar vibras length, and, lo, "ee" is heard! "Oo" is





that for several centuries in the history of modern European music, all the most popular dance tunes were the tunes of were turned into dance tunes.—Sir John

human glottis, therefore to reproduce "oo" a disk must be used pierced by equal and equidistant triangular holes. "Ay" is, for equidistant triangular holes. "Ay" is, for similar reasons, reproduced by using a disk pierced by groups of two rectangu-ler slitz and "ols" by groups of two tri-angular apertures in the disk, and finally, the "als" disk is pierced by groups of three triangular holes (see rough designs 6 to

principles (urnished by the aspects of the human vocal cords during vowel

plete phonation and that the harynx's adoption of these varylargely upon the pull of various extrinsic muscles reaching from the laryax to different points of anchorage. One pair of these extrinsic muscles is attached to the hyoid (or tongue-) bone, and

another pair is fixed to the lower jaw. When the month is shut, these first two muscles poll ineffectually and the second pair cannot pall at all. Therefore in the act of humming the larynx cannot be shaped and placed to form yowel sounds. Of course, it is impossible to practi cally disassociate the intermingling parts played by the larynx, throat and mouth in the foundation of vowel sounds. Professor Marage's experiments, far from

belittling the importance of the mouth, show that this marvelous resonator can (and should, in order to produce the best voice results) take on a different form not only for every shade of vowel, but also for every change of pitch in the voice. Is it strange, therefore, that long experience is required to mature a singer?

mmmmm mmmmm (2) OU=00

(1) I = ee

(3) E = ay

(.5) A

VIV.







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MUSCULAR ACTION IN VOICE displragm while you maintain the expan-PRODUCTION

Structus and speakers should understand broadly the physiological factors combining to produce voice. Shall we re-

view them briefly, together? Sound is a wave-like, up-and-down, vibration of the air-traveling about 363 vards ner second-which beats upon the ear-drum, communicating a nervous im-

The speaking voice is a series of sounds whose pitch varies with extreme ranidity. The voice in song dwells upon each suceceding definite nitch for an appreciable

duration of time, even in rosalades and the trill. Sound vibrations are set up in the air

by some vibrating body, which, in the case the human voice, is the vocal cord. The exact nature of the vibration of these cords is still under discussion. However, about one point there is no discussion. When we phounte, i. c., when we emit a voice-sound, the yould hands have come together in a flash; and when we are silent the bands have separated like the two lers of a compass and he against the sides of the laryux. Therefore it is their agency which has set up the sound vibrations in the air in the shroat, whether they act like a violin string or like the crack in the door through which the wind

Our larynx, or voice-box, is a cup of eartilage set in our throat on the apper end of the windpipe. Inside this cop. at the noint known as Adam's apple, are inserted the forward extremities of two torizontal folds—ledges—of ususcular issue covered with a membrane which in health is vellowish-white. Looking down on these ledges, their upper surface apears flat. They stretch from front to back across the aperture of the laryax. tached to, a wonderful little piece of eartilage called the arytenoid. arytenoid carrilages balance on the rear rim of the larynx. Being pulled on by a number of little muscles cash arytenoid can swing its vocal hand in any direction. Given this fact and remembering that the bands themselves are muscles capable of contraction throughout all, or parts, of their length, you will comprehend their

maryelous variety of adjustment. RREATH-CONTROL The motive power of voice being breath,

errect breathing is of prime importance to speaker and singer. In the breath pressure exerted at the vocal conds to produce phonation, only just enough breath must be "fed" to the apparatus as between the inspiratory muscles-those that draw air into the lungs-and the expiratory muscles. The former must "brake" the latter. This results in that breath-eoutrol which gives, almost the sensation of critishelding the breath from

cage of ribs containing the lungs increase during in-breathing, augmenting the hong Through careinl attention you can partly fall the lunes natic breathing alone. But to "breathe

When "feeding breath to your voice" you control the gradual contring of the air in the lungs by the steady rise of the the teeth (where the sound focuses).

sion—the buoyancy—of the rib-walls. Note the dissinution of the waist and the gradual contraction of the abdominal menerica

To sense disphragmatic in-breathing: hold the elect high and take in through the nose successive suiffs of air. To sense diaphragmatic expulsion of cuth: held chest high, allow two-thirds

of the breath to escape; then begin the hiss of an "s" and prolong it into a "z;" as the "z" is heard you will feel, at the pit of the stomach, disphragmatic con traction, resulting in increased breath

ssure at the glottis. Remark the difference between breath nd twice. You have heard the erroneous Yet almost no breath filters between the tense cords during correct phonation, the breath-pressure at the vocal cords being changed into another form of energy-

that is, to air-vibration (sound) in the throat, mouth and atmosphere around us THE RESONATOR

The glottis is the chink between the edges of the approximate vocal cords The initial voice-sound produced breath pressure at this chink would if we could isolate it here, he a feeble bleat. But the widening throat and the mouthcavity form a resonator (communishe to the talking machine's flaring horn) in-tensifying and magnifying the initial voice. The surface of this resonator is the mucous membrane stretched more or less tensely by its underlying muscles according to the pitch and power of the required tone

FORWARD PLACEMENT

Another erroncous saying is: "Let the tone pass up into the head eavities. Now, these eavities-particularly the great nose eavity—are separated from the month cavity by the thin bone of the bard polate and by its extension, the soft polate, terminating in the uvula. This separation adds to the mouth's resonance, but nevertheless this soft palate, during correct voice production (and except in the consonants "m" and "n") rises and completely closes the passage at the rear of the mouth leading up into the nosecavity. Thus the perfected and angmented vowel-sound comes, in its entirety, to a focus at the forward mouth. Prove this by stopping the nostrila while you sing on any vowel. This closure abould

The truth is that "speaking through the is precisely the result of allowing part of the voice to "pass into the head." THE TONGUE

The mouth cavity possesses, further, the wondrous attribute of articulation it is the prime agent in the articulation of consonants, except the labials the aparta amaganas co

The proper training of the tongue is of mense importance. Special exercises in ertsentation should render it independent, arile and noninterfering. Indeed the In in-breathing, the dimensions of the actuacions. The MI SILES ACTIVE IN THE shoosty or impeded tone and embarrassed

To resume: aside from breath control for voice" you must combine the two assession there-and 1822 PLAY OF THE

JACQUES BOUHY: A BELGIAN BARITONE

Among the many musical celebrities "held up" by the war is the Paris vocal auditre, Jacques Boulty. He is a native of Belgium, and at the outbreak of bostilities was summering at his native town, Pepinster, not far from Liège. Word has come through from him that he is well and resigned to the necessity of awaiting peace in order to return to his home in Paris. Monsieur Bouhy is well known in

America, laving been the first vocal di-rector of Mrs. Thurber's Conservatory in New York, Before taking up pedagogies he was a famous baritone, and during his career oscillated between the Paris grand opera-where, around 1870 he made his debut in Gounod's Faustthe Théatre Lyrique and the Opéra-Comique, with outside engagements in ondon, St. Petersburg and in Italy. Endowed with a bass voice of beautiful qualits; but which reached its upper limit at D, he sought unremittingly to extend his compass. It was one evening at the opera, way

up under the roof in the box set aside for the Paris Conservatoire pensions aires, that the future artist, while listening to the great baritone Fanre (composer of The Palms), perceived how he too, might produce the longed for upper This priceless discovery enabled him to sing all the principal baritone parts-He became so successful that he incurred the jealousy of Faure himself. His voice production was admirable, his style elevated, his diction perfect and his stage

This man's exceptional career, beside oving the value of persistence, shows the enormous importance to singers of a thorough musical education.

Jacques Bonby, whose father was a gardener, was, when quite roung, sent to we with the curé of Verviers, at whose church he learned to play the organ. He entered the plane and singing classes at the Liege Conscreatoire, where he also accompanied the singing classes at the piano. An idea of the severe standards at that institution and period may be had from the fact that during a lesson, when young Bouly was neglecting to carry out to the letter instructions previously received as to the interpretation of a song he felt himself suddenly shot across the room by a furious kick from

Having received first prizes at Liego our searing young artist left for Paris and there obtained the covered place of pensionnaire at the Imperial Conserva-tory (under Louis Napoleon)—board. lodging and instruction gratis. Here, at the end of his first year, he actually carried off the first prizes Prix de Chant and Prix d'Opéra. This feat by a foreigner so startled the musical world that the Paris papers demanded and obtained the enactment of a rule that no foreigner be admitted to compete for prizes until after two consecutive years of attendance at the Conservatoire. This was The young man was at once engaged

at the opera where his debut as Mephistopheles was prepared with a care and attention to detail unknown at the present

Later, one of his creations was Escamillo in Carmen. As is well known, Biret's masterpiece was accorded a chilly reception. However, one of the numbers that pleased the public was the Torcador's Song, sung by the dashing Bonhy, and after the performance Beret said to Bouhy, "you have saved my

PRONUNCIATION OF ENGLISH as a shade of the acuteness is lost in the IN SINGING

By FANNIE T. BRINES

PRONUNCIATION is one of the most important factors in the rendering of vocal Inspiration, intelligence, trained voice and hard work, will Le useless without distinct and expressive promunciation. In singing the story or sentiment is the first and vital part. The music comes second, to beautify and bring out the meaning of the words. Singing has entirely failed of its purpose when

the words are not clearly understood.
There is no excuse for the wretched onunciation which is almost universal and which is everywhere deplored. If the public would refuse to employ singers who could not convey the message of their songs, a new day would have dawned. If the singer believed clear speaking in a tune possible and not even difficult, the reform would be all but accomplished

We are beginning to realize what the thoughtful student of English has long known: that we have a most expressive and grateful language to sing. No language has more power or vividness of expression. It is less difficult than French with its nosal consonants and involved rowels, or German with its larsh fricatives and explosives. The study of these languages will greatly help in the singing of our own.

Pronunciation is the large term including and dependent upon many technical processes. All these processes are ab-solutely interdependent. Articulation solutely must be clear-cut, the jaw must be flexible, the tongue ready, the lips sensitive and responsive, the ear keenly critical, the cye quick and exact in reading not only the poem but each letter of every word. In fact, in point of order, the correct reading of the words should come first. It is one of the weak points in the work of our singers. Each vowel and con sonant has a distinct value in bringing

out the sentiment expressed by the words The opening consonants suggest to the mind the full revelation of the vowel, and the final consonant, if there be one. sets the seal upon the perfect whole. Not so much as by a hair's breadth must the ending of the word be anticipated. It is a common fault to begin immediately to a word, a perversion of the vowel, or the half-sound of the consonant, getting the time and value of the tone. is one of the chief causes of indistinct promunciation. To tell a pupil that no word ends until the next begins is usually helpful in correcting this fault. It also ensures a continuous body of tone throughout every parase, without which smooth, expressive singing is impossible Special attention should be given to the final consonant sound, which is usually neglected. It can be made distinct without being unduly prominent. Letters must be sounded, and accents given according to the set standards of the lan-

STUDY EVERY WORD Every word should be studied for the meaning which the sound of the letters suggests. Words of quality and action often exactly portray their meaning in sound. Take "shudder," "smooth." "wriggle," "quick"—to name without choosing. They are suggestive even to the eye. In singing, it is necessary to add vivid thought and clear enunciation, be-

No habitual pronunciation that

aggests provincialism or the vernacular,

has any place in singing.

passage from singer to hearer. This point was made by a famous teacher at the beginning of a pupil's course of study. He also made this never to be forgotten

rule: "Pronunciation must be elegant as well as clear." Now this does not mean that the pronunciation should be artificial. Singing is an art, and all art products are elevated above the usual; but the height of art, and the most desirable thing in life, is a noble simplicity. If our speech were more correct and beautiful, we should not need all this advice about enunciation in singing. the sustained tones and varied pitches of the singing would lend all the striking clearness and branty we could ask. There need be for singing no change of pronunciation from that of correct, distinct,

and beautiful speech. To realize this ideal of pronunciation, the technical processes must become automatic, that neither singer nor hearer is conscious of them. Too much stress cannot be laid on the training of tongue, jaw, and lips. The tip of the tongue must be thin and supersensitive. The tongue must fall easily into a furrow when its initial effort is over. Many a consonant falls to it alone, when the mouth must be kept open for the sake of the tone. The jaw must drop, not be set. The comfortable state known as gaping best represents this loose jaw. To say, "fail to keep the mouth shut," often brings a better result than "open the mouth." Opening the mouth is often an act resulting in tension, while failing to A plen for the "open month" can scarcely be too strongly put: a mouth both ready and willing to open amply whenever the

words make it possible. SPEAK VOWELS AT THE FRONTOOF

This does not mean that words are spoken in the back or even the middle the mouth. The great secret of intelligivowers in the front of the mouth. Ity bringing forward any difficult or mis-understood w..d. Try "her" very for-ward, and "were," and "fur," almost outward, and were, and you will never re-side the mouth, and you will never re-turn to the "bn" "wah," and "fah," pro-duced in the middle or back of the

The lips both begin and complete the whole process by the delicate yet firm way in which they constantly meet and part. No singer looks as if heart and soul were in his song, when he does not freely use his lips and open his mor Technic once mastered, the manipulation of the mouth, and the expression of the face, yes, even the attitude of the whole being, will be unconsciously given by the soontaneous direction of the heart and mind, under the compelling inspiration of the message of the song.

To say that English is rich and beautiful is not to say there are no words difficult to pronounce in a rational way less great than they are imagined, howeyer, and almost never insurmountable. Our composers seldom make cruel deby the tongue, nor hindered in its passage by tongue nor lips. The line is so deli-cate between their help and their hindrance! It is well first to speak clearly the troublesome word, then to sing it upon an easy pitch until it is intelligible; until the high offending pitch is reached

pressed," as one of our writers advises Bonci is reported as saying that he has spent entire hours of practice on the word "beavenly." No contortions will assist in pro-

ing a difficult word. The expression must he kent remoseful, and he watched con stantly while practicing, in the mirror, which is one of the student's best friends All abnormal positions of the mouth will also spoil the quality of the tone, and we must never forget that we are depending upon the tone to - rry the message to our hearers. Tone and words must vice with each other in unselfish co-operation,

THE GRIMACE IN SINGING WHILE acquiring the physical sensation

of the forward placement of the voice and while educating the ear to recognize and to demand the resultant voice quality, the exaggeration of the protrading lips hollowed theeks or ninched postrils may be necessary. However, lips constantly funnelled during singing render clear-cut articulation impossible, import a deadly monotony to your tone and deprive you of the magical variety of word-color.

Little by little you must develop the ability to keep the voice forward and resonant, while combining therewith the unrestricted play of the lips and tougue in articulation. Place between the teeth at one side a small bit of wood or a tiny rabber ball of the diameter of a finner and then ar-tic-u-late force-ful-ly and pre-cise-ly the words of your songs Twenty minutes daily of such gymnastics will work wonders.

STACE PRESENCE An inerariating stage presence, an up-

constrained bearing in a singer puts the dience at its ease, giving it confidence in the artists' powers and facilitating his or her success. It is extremely important ble singing is to speak all but the broad to make the cultivation of this "stage yours in the front of the mouth. Try attitude" and of a grant of the stage attitude" and of a graceful carriage in coming on and going off the stage, as much a part of your daily work as the practice of sustained tones. Even if your racher does not insist upon the point. never allow yourself to lean against the piano, to grasp the back of a chair, to wist a button or a ring while singing Alone and erect in the middle of the room, you must, if a man, let your arms hang easily at your sides, or you may, if young woman, allow your hands fingers intertwined, to hang in front o Concentrate upon the spirit and beauty of the song, make it a message to your hearers, and your attitude will ee require the support of a casual piece

THE LIMITATIONS OF THE LARYNGOSCOPE

A laryngoscopist, even the most experienced, would probably besitate from a mere inspection of the larynx to pred suon of a singing voice of any kind. Of two larginges, provided they were both of normal structure, he would be unable to and which to the man who could not sing; for the power to sing is determined not by the build of the larvax, but by the auditory impulses are enabled so to guide the impulses of the will that these find the appropriate muscular bundles (From A Text-book of Physiology, by Michael.





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ADAPTING PIPE ORGAN MUSIC TO THE REED ORGAN

DI CHARLES W. LANDON

WHEN using pipe organ music on the reed organ, the left hand has often to include the pedal part as well as the notes arranged for the left hand in the pipe organ score, but with a difference. The sixteen foot Sub Bass of a reed organ is usually but of one octave compass. above: therefore the low basses in solid and brilliant music must be kept within this octave for a continuous bass. Meantime, the harmonies must be condensed into the grasp of the right hand except a few tenor notes that the left hand may reach while still keeping the base within its octave of Sub Basz keys. The foregoing applies to pieces where harmonic and brilliant effects are promi-

When melody stands first, the rord organ Sub Busy stop is not used, but the four, or even the two foot stops are used on the left hand part of the keyboard. much as the organist uses two manuals at once, thus making a soft accompani-But in such cases be must be sure that neither the melody nor the accompanient runs off the compass of its part of the keyboard, and he is to remember that reed organs differ as to what part the keyboard the stops divide. the melody is quite prominent it does not sound hadly if an accommeniment gives an occasional note that is of a higher pitch than the melody. In fact, a second or third appearance of the melody sounds especially well when the accompaniment is softly played at a pitch that have notes that are the pitch of the melody. A piece of music with an accompani-

ment written after the style of a waltz, etc., can be played as written if the accompaniment chords are played as staccato as a full sounding chord will admit, and the low bass at the accent is to be only long enough to give its fundamental pitch learly; if held long it sounds too much like a groan of distress. The stoccato eccompaniment on stops of about court power of the melody allows the melody to he heard clearly because it is continuous The human car will retain the pitch impression of the low base during the conilmance of the measure while harmonies on that note are sounded. On the other

band if the low note was continuous it rould drown out the melody too much. Stops of eight, four and two foot pitch can be used in the bass part of the keysoft accompaniment on an eight foot stop played with the right hand, but especially

one of a military character, but it soon tires the car and is at its best when used during the middle part of the piece for ne or two periods only, The For Humana stop is to be used only for melody, and its best effect is on a soft Generally speaking, the acompaniments to a melody on the reed of tone that make up the chords will

In the playing the hymn tunes the has should be transposed wherever necessary to keen within the Sub Bass octave. for it is distressing to hear the basses occasionally groun out a howl of distress when they happen to be written low enough to tresposs on the Sub Base octare, and too, when the basses are kept within the sub bass octave the effect is far more inspiring than when played at the nitch that bass voices sing them, But, to keep the bass within the Sub Bars ortave the tenor has to be mostly played with the right hand and fromently transposed an octave higher than written; olaving with the right hand full, three to five note all the time to balance the loud enh have tones. Never omit the Third from the Root of a chord, even if it has

to be transposed upwards an octave. When a melody is repeated it can be played an octave higher than it is written with good effect with the Tremolo or Var funnana drawn with an eight foot stop. The plain eight foot tone should generally have the Vox Jubilante, Vox Celeste, or Vox Angelier also drawn with it, either with or without the Tremolo, playing a pipe organ piece it is often necessary to omit some of the chord tones, but in doing this, keep the root, third and fifth of common chords, and the seventla, or seventh and ninth in dissonant dominant chords. Chromatic chords will generally be played in full, only omitting such letters as are duplicated.

As a general experience, one is called upon to play a reed organ off hand, giving him no opportunity for preparation; therefore. "In times of peace prepare for " by working out the forgoing ideas at the earliest opportunity. There is almost always a reed organ in the juvenile room of every church. The foregoing suggestions also apply to adapting piar and voral music to the reed organ, but runs are to be avoided and their harmonies sustained in their place

THE THEATRE ORGANIST

By DR. ANON A EXCENT issue of THE ETUDE sug-

gested that the introduction of organs in the film theatres may be great enough to force the church authorities to raise the salaries of their organists in order to retain their services. I do not think, however, that such a condition of affairs will come about for some time, if at all, Playing in the film theatres demands qualities not usually associated with the church musicism. The manager of a New York "movie" recently assured me that church experience is of no value at all for organists hoping to do theatri-cal work. He declared he had tried many church organists, but that few had "made good." As a rule the music furnished by these aspirants was too quiet and churchly, and often hopelessly inap-As an extreme case he cited that of an English church organist who American national airs or from mis-

a builder of organs especially adapted

to theatrical use also declared that church organists are not suited for the work. "The church organist," he said, "is not a musician. He comes here expecting to ser a position right off the reel, and he hasn't a single piece he can play from memory." This may be an exaggerated statement, but many organists seem almost helpless without sheet music in front of them. The brighter ones, however, soon develop a memory that surprises even themselves, once they have been torn away from their notes,

The man most needed, as a rule, is the man who can play piano for variety acts and "fake" the organ when wanted. By fake, here, is meant simply the ability to use the stops, the swell pedal, tap an occasional pedal key, etc. Many such performers, who are really vandeville pianists, are playing in the moving picpianists, are playing in the moving pic-ture theatres on a species of instrument that combines a full pianoforte keyboard (in the position of the Great Manual) with a small Swell Organ, minus the organ pedal keys. These men are in-structed by the builders of these organs in the use of a few stops and the special in the use of a few stops and the spread so-called "traps." The latter include bass and snare drum, steam-boat whistle, telephone hell, and various other devices sup posed to add realism to film plays. The same firm builds also a larger organ same firm benigh also a larger organ, minus the planoforte and plus pedals and special effects. This organ only can be used with any skill by the regular church organist. Over and above the technical difficul-

tics inherent in playing theatre organs

there are other factors calculated to make the church organist pause before descending from the church organ loft. often the organ is run in connection with an orchestra, and the organist wishing an orenears, and the organist wisting to occupy a position in theatres employing naion men in the orchestra is forced himall to join the union. Quite a mumber of organists of prominence have become members, which in itself is not specially objectionable. A thore important factor is that by no means the same certainty is that by no means the same certainty obtains with regard to your "job" in the theatrical world as obtains in the more dignified calling. The church organist who leaves a dignified, moderately wellpaid church position for a more lucrative post at a film theatre may soon find himpost at a man theatre may about and man-self disappointed. In not a few New York film theatres recently attempts have been made to provide suitable music from organ and orchestra. In several from organ and organization of cases, however, the introduction of vandeville in addition to the regular film vaudeville in addition to the regular film plays has interfered seriously with the organist. He is either replaced by a "vandeville pianist" who can "fake organ" or he is reduced to a subordinate position. In any case, the organist is position. In any case, the organist is not likely to remain steadily in one position for years on end as he does in tion for years on end as he does in church work. He is therefore obliged to save up for a rainy day. There may not be an opening for him just when he be an opening for him just when ne needs it, and it not infrequently turns out that an organist who has given up his church work only to fail at theatrical work, goes back to his old church to find that he has been replaced by somebody ise-possibly the minister's daughter at

HELPING THE CHOIR TO AVOID in the parish room and take them in realeg and vocal exercises a few minutes

By E. H. SHEPPARD

Ar various times the question has been asked, "How is it that the choir flattens in pitch when singing in certain keys, notably in monotoning on G?" For the benefit of those who may have experienced this difficulty, the writer will try to answer from his own experience and from observation and knowledge of the method used by some of these enquirers In the first place, they ask, is it som thing to do with Tonality? (i. c. the quality of the key). As the flattening appears to be in only one or two particular keys, chiefly G and E flat, the cause of the grievance is thrown on the division of the scale into twelve semitones,

mitted there is a second to the control of the cont

sider, at least in the majority of cases, lies at the door of the organist himself. The whole matter could be cured in a few rehearsals, if conducted in the proper manner. How many so-called choirtrainers, having a good modern organ, fix themselves on the stool at the beginning of the rehearsal and never move until the rehearsal is over. They play every single note of the music attempted and expect to find the defects in the singers. Generally the organist sits with back to the choir. This I think is one of the chief errors. The fact of being expert organist does not denote a special faculty for choir-training, and as the organist is usually the choirmaster, what is the remedy?

This result with the organist alone. Convertinging is an art, and a spiniamount of test and patience is required. as well as a good our for detecting cross in the individual parts or voices. To a certain extent a real choi-testiner is "born" and has a special intuitivities "adaptability in the manner of undergraphic with his forces. Evertual tacking in with his forces. Evertual tacking in the control of the control of the without the control of the wide parts of the vivolp these qualities in hisself in order to lining the best out of the forces under the control of the lining the best out of the forces under the control of control cont

In selecting an applicant for a pogreat stress is laid on ability to play the organ. I think the clergy and vestry who appoint the organists for their churches should have some means of judging the ability of the applicant, with resard to the important duty of choir-training. If some of the organists who, as I have said, "glue" themselves to the organ stool, could leave their beloved instrument for a short time and use a plano at rehenrals, they would find that the Sattening fault would soon be remedied. If a plane is not available, get a pupi or brother-organist to sit at the organ to prompt the singers occasionally. He himself should stand in front of the choir, or walk among them, correcting the taken unaccompanied, and to ensure confidence in keeping pitch on Sumlayknown to the choir. This will remedy the flattening and the choir will gain the power of relying on themselves, if the

organ should "go astray."

In a choir where there are boys it is a good plan to have these alone one night

reales and vocal exercises a few minutes before attempting the music for service. This time will be well spent, and the end will instify the means.

The atmosphere quite possibly may have some slight effect on the choir, and on a dull, heavy morning, which makes the singers feel far from juidans, a good plan, and one which in this case would be justified, would be to transpose a hyun, say, in E flat, to E, thereby avoiding the flattening which would in all arobability occur.

SING THE PSALMS, DON'T READ THEM I SOMETIMES wonder why all the Churches—Episconal and non-Episconal—

do not follow the plain directions of the also may be uncertain and subject to change, that is the one thing that is perfeetly clear and unmistakable. We are to use in public worship the great inheritage of devotional norms which have come down to us from remote ages-the greatest poetry in all the world-and we are to sing it. Endless pains are expended, enormous expense and efforts are unloved in all directions to develop Church music; but in many places the Peoline are merely run through in a manner that indicates little or no interest, at others their singing is not attempted at all. And the only churches where it is found at all are Episcopal Churches. I should like to ask the non-Episcopal Churches why this is. I find that the Paster is valued in these Churches as much as in the others; indeed, more pains are taken over its reading, the plan of half-verse antiphony being adopted in preference to whole-verse, in order to show the structure of the Hebrew noetry; but why are the Psahns read? There is only one valid reason for doing on and that presents itself when there are no singers capable of singing them. But this is not the reason usually given. I wish people would stop and ask themthis question-and ask it again, and see really if they can give any satis-factory answer. The Psalma are songs written for singing, and for singing with instrumental accompaniment. It is as the King at a public meeting, and equally effective. I do not hesitate to say that in reglecting to sing the Psalms the nonniscopal Churches are losing their great pportunity in Church music. It is not a stion of Catholic or Protestant, of Eniscopal; but simply of scriptural or unscriptural. To sing the Psalms is scrip ural; to read them is unscriptural.—De. MARKEY RICHARDSON, in an address before the Convention of the American

THE GOAL OF THE AMERICAN ORGANIST

The servet way of exerting a benefits influence on smulic in the cluster that in the cluster way and to have proper ideals and sandards. We are not imply inheritors of old and good traditions, but amust do much contractive work. For matter her are different from what we find, for instance, in England, France or Germany in the cluster
this, both as regards our desire to raise standards and our estimate of what we should require of candidates,

To be sure, examinations cannot prove everything; they do not promise that the holder of a degree is going to be a successful church organist, for much more than technical skill is requisite for that, but they can reasonably certify that one who passes the examination is able to hold his own in organ playing and in musical knowledge. Let us also not forget that such a searching examias may be ideally desirable is nearly impossible of accomplishment; for, even as it is now, ours take all the time that can apparently be asked, most candidates being able to finish their papers only by the greatest exertion. We shall later see what sort of questions give the most trouble.

WHEN THE ORGAN WAS INTRODUCED IN THE CHURCH SERVICE HITTERETO the music of the Church had

been exclusively vocal; and even after the complete reform of the ecclesiastical chant by Gregory no instrument had been heard in her worship until Pope Vitalianus introduced what has been described by chroniclers as organa (as stated in the notice of the postificate)-not probably an instrument similar to the organ of modern use, but as St. Augustine understands that term, some other species of mechanism suited for sustaining, or alternating with vocal performance. beautiful legend of St. Cecilia has no admissible claim in regard to her mustcal skill; and the origin of this instrumental performance in churches has been contested even to Pope Vitalianus. council at Cologne, in the year 536, passed a decree with respect to instrumental music in charches, prescribing that it should be such as to excite devotion, and not any feelings of profane gaiety-a. regulation whose enforcement is most desirable in the Italian Church at this Tertullian describes by the name "Organa" an instrument with tubes, of which Archimedes was the supposed inventor, this being the hydraulic organ. with keys had become known. Of that improved organ the Greeks were the most skilful fabricators; and the first stantine IV., who presented it to King Pepin about A.D. 766. Such hydraulic organs seem to have been still in use in the tenth century, if we may infer from what William of Mahneshury says year 872 Pope John VIII wrote to a German histop, requesting him to send to "and playing on such instruments"

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AN INSTRUCTIVE LEAFLET ONE way of increasing the interest of the congregation in the hymns they are called upon to sing is found in the following. It is a page from the weekly

announcement eard issued by a leading Philadelphia Church.

Operhrank Bresbuterian Church

"Ma Falth Kooke Up to Shee"

"day 3 min Keache line to liver"

M. XY PALMINI (1906 1867), arthor

moraling (No. 273) was chaptered.

Congression. If the liver was chaptered.

Congression in the line work was reached.

And the service he rendered was reached.

Palling Archaeve and Tate Cellere School in New York, a Young Lodds, and the service he service was reached.

The Congression of the Congression of the American Congression of the Reached Congression of the Reached Congression of the Congre

sinch suffices were creeded by the am of the Seeley, of the special worker for the of all his special worker for the seeley of the seeley of the seeley puter, the best known and best lower puter, the best known and best lower there. This lyma is man in more limit treaty languages at the present there were the seeley of the seeley the treaty languages at the present the present of the present of the present of the present the present of the present of the present of the present the present of the present of the present of the present the present of the present

A CORDIAL WELCOME TO ALL

HELPS IN THE CHOIR LOFT

By ERANCIS H. MORTON Hor method in your practices: Each section (hymns, anthems, etc.) should follow in regular order. And use the

same order at every rehearsal. Self-control is absolutely necessary. He who would control others must first control himself. Violent outbursts of annovance or sudden gestures when anything goes wrong serve no useful purpose and cannot fail to alienate the symnothy of your chorus,

Allow singers an occasional rest. Even if everyone is enthusiastic it is well to remember that voices are not the equal of instruments in power of endurance.

Let your beat be clear and decided The introduction of curls, spirals, and other ornamental twists during or at the end of individual beats may appear infallible evidence of virtuosity to yourself, but unfortunately it may only confuse those who are trying to follow the mases of your beat. Without such twists and loops you gain a moment of repose at the termination of every beat, thereby making the every motion of your laton clear to all-a case of "Nature unadorned."

Mistakes will sometimes hancen even in the best trained choirs. You will do well to remember that it is not an evidence of either tact or good breeding to transfix any particular member with your eve whilst announcing the error, no matas a whole whom you address, though of course the part in which the error occurred may be mentioned if it is not already sufficiently patent. And this is as close as you may get to an individual

THE SAVING GRACE OF MUSIC

By CHARLES W. LANDON

Paycaronouses tell us that musle trains the emotions and brings them under control. The fact that one now and then sees a few unfortunate specimens of men who may be musicians should not lead the observer to conclude that music in itself is responsible for this. The same average taken of mankind as a whole average taken or marking as a whole would doubtless show that musicians ranked high in the moral and ethical seele. Think of the musiciaus you know. Are they men and women of good moral standing in your community or are they among the unfortunates? Untrained emotions are the dismal chariots which carry many headlong into wieledness and

Music in itself never suggests the in once the lowly, the degrading sides of life, but at the same time good music always inspires.

Music -- God's best oifs to men The only art of heaven Given to earth-the only art of earth We take to keapen.

Save your boy by grace of good music. When he plays or sings well he will spend his time among refined associates and elevating influences, instead of on the street, in the pool room or in the saloon, the "Hell Schools," which are dragging so many of our young men to orrdition. The reason why the degrading resorts have captured so many youths

is that parents and educators do not make the normal and desirable attractions sufficiently interesting, Good healthy fun in music, reading exercise and general culture has the saloon beaten ten to one. But who will provide them if you do not? Music costs far less than vice. would you rather give your boy?

RHEINBERGER'S EXACTING TASTE

THE peculiar quality of the organ style. with its close religious associations, has been responsible for a certain type of musician to whom one instinctively composer is this adjective more aptly fitted than to Rheinberger, whose vast contrapuntal skill is amply evidenced in his organ sonstas. It was not the instrument, however, so much as the man himself that is responsible for the severity in his We read that when he was a music. We read that when he was a hov of little more than eight years he had year decided views on any music that eame under his notice. As Grove tells us, "Disasproving of certain masses comgood by one Franz Bibler, an Augsburg musician, the young organist one day during the service stuffed them all into a stove. The volume of smoke arising in consequence alarmed the assembled congregation, and the culprit had probably gregation, and the curprit and probably his youth to thank that this auto do fit had no unpleasant result."

wars to come is suggested by another years to come is suggested by another anecdote from the same source. "He strongly disapproved of Wagner's methante-manufer of ms case-vois in authen-were lying one day the open scores of Lohengrin and Der Freyschütz, the former on the top of the latter. As Rheinberger passed through, he glaneed neight to be,' pulled out the Freyschütz and placed it on the top,"

That he was little more generous in

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Department for Violinists

MASTERING THE ART OF CHORD-PLAYING

A CORRESPONDENT Of THE ETUDE Writes of his difficulties in playing chords as follows: "I have found it very difficult to play chords of three or four notes without more or less squeaking; my instruction books are not plain enough, my teacher tries to explain it to me but somehow or other I cannot catch the hang of the thing. Whether I play with too tight a bow, or whether I bear too heavily on the strings, I do not know, but I cannot play with any degree of satisfaction to myself on three or four strings at once, and will appreciate it if you will help me in THE

If our correspondent's teacher, standing at his cloow, cannot tell where the difficulty lies, it would be more or less guess work for one who has never heard him play to hit on the exact nature of the trouble. However, an enumeration of some of the most frequent faults in chord playing may help the inquirer as well as other violin readers.

Double stops and broken chord passages on the violin are, as a rule, played worse than almost any other class of passages Such passages are very beautiful when well played, but if rasped out with rough, scratchy howing and out of tune, single tones would sound much better. An exhaustive treatise on chord playing for the violin would fill many pages, and only a few suggestions can be made within the limits of a short article. Faults in playing chords lie within two classes, those of the intonation and those of the bowing.

SECURING CORRECT INTONATION It is difficult enough for the violin student to play single tones in perfect tune, in very slow tempo, counting eight, ten, and when two, three, or four fingers must twelve, then sixteen, or even more, to each chord as in the following: be placed with absolute accuracy, as involved in executing double, triple, and quadruple stops, the difficulty is multi-plied manyfold, since the placing of one finger often has a tendency to affect the placing of the others. Spohr, one of the most profound students of the violin of all time, said of the difficulty of playing dou-ble stops on the violin; "It is not uncommon to hear violinists play single tones perfectly in tune, but double stops, without their perceiving it, most intolerably false. The perfect intonation in these stoppings is not only difficult, requiring both ear and finger to produce several tones at once, but because the position changes so frequently; some times the fingers are unusually stretched out for one stopping, and for the next instantly drawn

Great violinists put an incredible amount of practice on double stops, and even then do not always succeed in playing them in tune even in public performances. The student should devote much time to double stop and broken chord work from the point of intonation, commencing with easy intervals and gradually proceeding to the more difficult. Louiss of ourse and tour tours amounte paints, makes great advancement stops naturally come first, and each chord can be taken up. Here again students truly, but in the end reaches a borsies stops naturally come first, and each visit of call be saden up. There again structure should be played until absolutely in time seem to think that a tremendous amount Should be played until absolutely in time seem to smok that a tremenous amount which he cannot --until the very noft resultant third tone of elbow-grease is necessary to produce leaps over easily.

(sometimes called the sub-bass) which is produced when a chord of two notes is played perfectly in tune, appears. In this practice a fine car stands the student greatly in stead. It seems impossible for ounils of poor talent to play violin chords in tune. There is no lack of material for this practice. Works like Schradieck's Scale Studies contain the scales in thirds, sively tenths and octaves, and the practice of these gives the student a splendid foundation in double stop playing since the scales, major and minor, give the most thorough basis foundation for practice. For succeeding practice the pupil might play the soprano and alto parts of fourpart songs, such as those found in hymn coks and other part songs. Then there are numberless exercises in double stopoing to be found in violin instruction books, sets of études, etc. Having masof three and four tones can be studied. giving the same attention to purity of intonation, and making sure that each tone

BOW-CONTROL IN CHORD-PLAYING The howing of chords offers difficulries caually great with those of intonation. For some reason students, when they come to play double stops, seem to labor under the impression that, because two notes are to be played, they must bear on twice as hard, so, instead of drawing the bow lightly over the strings, producing a smooth singing tone, they stiffen the wrist, exert a great pressure on the stick of the how, and grind the hair into the strings, producing a rough, rasping tone, which is strikingly reminiscent of a saw-filing To acquire the proper bowing for chords of two voices, any series of chords, the simpler the better, should be practiced

of the chord is absolutely in tune



should be free and clastic, the tone soft, and without a particle of grit. Care must he taken that the bow does not wobble to and fro between the bridge and the end of the fingerboard, and for this reason it would be advantageous to do much of this practice without music, so that the eve can watch the point of attack of the how hair on the string. Later on the same exercises can be taken with swells same exercises of the same and a same as in the following, in which, of course, the bow hair gradually approaches the bridge during the crescondo and recedes



The bowing of double stops having been mastered reasonably well, that of broken chords of three and four tones

these chords, and play them with a stiff, force they can muster. To make one of these broken chords sound well, great elasticity of the wrist and arm is necessary, and they should be practiced moderately soft at first. The bow should not ately soit at first. The bow should not be so loose that the hair will grate on the strings, nor so tight that it will bounce and teeter on the strings, thus spoiling the solidity of the chord. the sticks of some hows are stiffer than others, the student can only learn by experiment the proper distance between the

The most frequent cause of had tones these broken chords, is where the bow is not drawn absolutely at right angles to the strings, or swerves from the point of contact with the string. If the bow in these chords is drawn with a twisting motion, sliding sideways on the string, instead of having the hair pull steadily against the string at one point, a very land tone is the result. This is probably the difficulty which our corre finds in his chord practice. Much prac-tice of these chords must be done without looking at the music the eye being fixed on the point of contact of the hair and strings, to see that it is not departed from, and that the bow moves parallel with the bridge. If the bow moves exactly straight across the strings, and does not wobble sideways, a fine sonorous tone results

Care must be taken in loud chords that the bowing is not done too near the fingerboard, as this spolls the tone, and that when a broken chord is taken with down bow, it must commence at the from The torse of broken shords of three notes can be made to sound in a practically simultaneous manner with a properly arched bridge, and many students err by arching the bow too much, spengio-fashion, in playing these chords Of course the tones of four part chords cannot be made to sound exactly together, as they would on the piano or organ as they must be more or less arpenciated

owing to the arch of the bridge. Ole Bull was accustomed to play with a very flat bridge to facilitate the smooth play ing of three and four part chords of which he was very fond, and with which he produced some wonderful efform, essecially in his own compositions, in which he wrote long passages in three and four

SEVEN-EIGHTHS ACQUIRED LEOPOLD AUER, the famous Russian vio lin teacher, who has produced some of

the most famous solo violinists on the world's present concert stage, says that "seven-eighths of violin playing can be acquired, but that the other eighth must born in the violinist." This brings us to the old controversy

about talent and genins. It has been said that "genins is simply the faculty of taking infinite pains." However, this does not seem to hold good in the higher walks of violin study, for we often find that the student of mere talent who takes infinite pains, makes great advancement



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THE career of Viotti should be an inspiration to every serious student of the violin. The son of a poor Italian blacksmith, this great violinst, by his splended talents and indefatigable labor, early in life reached such entireure that he played before kings, and the great ones of the earth, and became their honored asso-eiate. Viotti's life was one of feverish activity in many lands, and he become great as a solo violinist, a writer of violin concertos and other works for the violin. an eminent violin teacher and a director of the opera. He has been called the last great representative of the chasical Italian school and the first representative of the modern school of the violin; so that and the beginning of the new, in violin

playing. Giovanni Battista (John the Baptist) Viotti was born March 23, 1753, at Fontanetto, a village in Picdmont. His father, a blacksmith and also an amateur horn player, early recognized the musical talent of his son, and taught him what he could, aided by a wandering musician. It was the boy's good fortune to attract the attention of the bishop of the diocese, who sent him to Turin, where he was placed with Pugnani, then a celebrated violinist. His progress was so great that he soon advanced to a point where he was able to enter the Royal Band. In 1780 he left Turin, and with Pugnani traveled through Germany, Poland and Russia, giving concerts and being everywhere bailed with enthusiasm. In Russia he so impressed the Emerces Catherine, that she unsue-

cessfully tried to induce him to remain in her court. He next visited London, and Parla, in which latter city he appeared at the Concert Spirituel in 1782. In both cities he was hailed as the greatest fiving violinist. Viotti was of a remarkably sensitive nature, and was so chagrined, when in several concerts the critics claimed that a much inferior violinist had been more successful that he, that he gave up public playing altogether for a number of years. After a return visit to Italy in 1783, Viotti again went to Paris, spending his time in teaching and composing his violin concertos, which he played at private performances at his own residence, as each was finished, with the accompaniment of his puoils. During the next few years he conducted a series of private concerts established by the Parisian nobility, and ter directed the Italian opera. For the latter enterprise he gathered together a notable company of famous singers, and secured the services of the famous composer Cherubini, whose intimate friend he became. This arrangement lasted until the outbreak of the French revolution, which quickly put an end to all artistic enterprises. Viotti lost almost every thing be had, and fied to London, where he repeated his former successes. Not long after Viotti was accused of being connected with a political conspiracy, in con-nection with the political troubles in France, and was advised to leave London, which he did settling at Hamburg. Here

Some time later he returned to London, where he directed the Italian Opera and many miscellaneous concerts, including the Hayda Benefit Concerts in 1794-5. At this period of his life he could not shake off his old aversion to appraring as a solo violinist in public, and scemed to tire of music as a profession altogether. fortune he had left from his musical enterprises, which had not been financially ness in London as a partner.

In 1802 we find him again in Paris on belongs to Viotti is not known, but it is a visit, and so great was the draire on certain that Viotti advised much with the part of his old admirers to hear him Tourte, while he was creating his revoluagain, that they persuaded him to play one of his later concertos in public at the Conservatoire, after a lapse of twenty years. Viotti was very much out of practies and it is said that he out into his old form by practicing long times with extremely slow bowing. His success was cuse as a virtuoso, and the concerto

Many interesting ancedotes are told of Viotti's love of adventure and genial nature. When strolling one evening in Paris with a friend, the pair were attracted by some fearful and wonderful sounds, which proved on investigation to he issning from a fiddle made of tin, in the hands of an aged, blind street musi-Viotti asked to look at the fiddle, which had been made by the old man's

itself was much admired. The wine business failed to prosper, and Viotti soon withdrew from it. A short season as director of the opera at Paris followed, after which Viotti returned to England, where he died in 1824.

CHARRY BATTISTA VIOTTI

a tinker, and finally offered twenty francs (\$4) for it. The old man agreed, whereupon Viotti took up the instrument and played a difficult solo on it. A crowd collected, and Viotti's friend passed the hat, getting a goodly collection of coins for the ancient beggar. When Viotti offered the twenty france in payment for the violin, the beggar promptly said he must have forty francs (\$8), for he did not know it was so good. Viotti was so pleased with the implied compliment to his powers, that he chrerfully paid the double amount, and left, with his friend. They had not proceeded far when they were stopped by the nephew, who had arrived and heard the story of the sale of the violin from his blind uncle. He was quite excited by the tribute of Viotti to his skill as a violin maker, but offered to supply him with all the tin fiddles that he wanted by the dozen, at six francs (\$1.20) apiece A great critic said of Viotti: "He re-

tained in his style of playing and composing the dignified simplicity and noble nathos of the great masters of the classical Italian school, treating his instrument above all as a singing voice, and keeping strictly within its natural resources. As a composer he was among the first to apply the extended modern sonata form to the violin concerto, and to avail himself of the resources of the modern or-One of the greatest, if not the greatest, once of the art of violin playing was that of assisting and advising François Tourte,

tionary improvements in the bow, showing him the weak points of the old-style hows and what was necessary in an ideal how to produce the lest results.

Viotti published 29 violin concertos most of which are not used in public at the present day. The 22d concerto is very effective, and is sometimes heard on the modern concert stage, it being in the repertoire of such violinists as Ysaye and Kreisler. Many of the other concertoare used in teaching, and by students, and are valuable for study purposes. Viotti eomposed 51 violin duets, which are largely used for educational purposes at the present day. Besides the concertos and ducts he composed 21 string quartets, 21 tries for two violins and viola, 18 sonatas and many other violin compo-

The art of violin playing owes much to Viotti as a teacher. His most famous direct pupils were Rode and Baillot, who in turn produced many eminent pupils. Viotti himself also had a host of lesser pupils. Through these pupils the traditions of his art descended to hundreds of violinists, many of the greatest eminence, who spread the gospel of their master into all lands.

GOTTSCHALK'S VIEW OF THE IMPORTANCE OF PERSONAL APPEARANCE

Time days of the velvet coat and the flowing tie allied to greasy hair and a general unkempt appearance among musicians are now about over. So far as the velvet coat and the flowing tie are concerned, their departure is somewhat to be regretted. It is getting difficult to distinguish a musical genius from ordinary people such as bank presidents. supreme court judges, and other common objects of the pavement. Cleanliness. however, is to be welcomed but is not so novel among musicians as some people think. Louis Moreng Gottschalk, the first American to win real distinction as a concert planist and composer of The Last Hope, was much addicted to the velvet coat and flowing tie, but was nevertheless perfectly sanitary in his habits. In connection with his hatred of un-

kempiness, Clara M. Brinkerhoff, a lifelong friend of his, has related the follow-ing incident: "He had a pupil who was in many respects an admirable man, but had to him most objectionable faults. hands were hardly ever strictly clean, hands were narmly ever strictly clean, nails never; his teeth showed that tobacco was not a stranger to his mouth; his linen was often tumbled and soiled Gottschalk meant to send him away after the first lesson; but when the man turned his eyes on him and thanked him so his eyes on man and thanked mm so heartily for his teaching, he had not the heart to tell him not to come. He cadured it for three more lessons; no improvement had been made in his pupil's onnearance. He asked Gottschalk something about his music. His teacher answered him that the first thing necessary for a plante day the first thing necessary to eing a gentleman was clean hands; wellbeing a general treth, and unsported linen. A man who was careless in these points lacked self-respect, and also respect for

"It was a strange sight to see the young man glance at his soiled cuffs and hands and then jump up from the piano and beg Gottschalk's pardon for thus offending the inventor of the land developing it. Just how It corrected his carelessness, and pupil and master became from friends.

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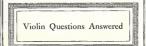
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THE MUSIC STUDY CLUB A Playlet in Two Parts Part L

Characters: Lucy Kerring, Hostess for the day, young, well dressed, progressive. EUGENIA MIRKER, Chairman of the Music Study Club, a firm young lady with standards. RUTH JENNINGS, Secretory of the class, unemotional and somewhat older. Miss HARTMAN, Miss YEATS

SCENE: Sitting room in the hostest' home, at left a deak, back of it a bookcase, forcers and photographs on top. To right a grand pione, When the cur-tain rises Miss Kretisc is seen completing arrangements to receive the club. MISS JENNINGS entern.

MINS KESTING. Oh, how do you do! I can not help feeling a little nervous entertaining the club for the first time

No need for that, my dear,

Mese Kreenen

But you are all so clever, you seem to know just how to look up everything. and you all have such splendid papers (Other members of the club enter and take off their weats)

Moss HATTMAN (Speaking to EUGENIA Meeken) Oh Madame chairman, you don't know the trouble I have had finding out about Scarlatti for class to-day. There wasn't anything about him to be found in all Kingston, At the library, they said the only Italian composer or composition they had was Puccini's Girl of the

Golden West. It seems once there was a member of the library committee who wanted to purchase a complete set of books on the old masters. He must have resigned after making the proposal for nothing has been done. (Gloucer around at the choirmon) I think we are all here.

Muse Merry (Taking the chair and picking up the gavel). Will the meeting please come to order, We will now listen to the minutes of our last meeting. (Secretary rises and clears her throat.)

MISS JUNNINGS (Reading from the migutes). The Music Study Club of Kingston, met on Tuesday at the residence of Miss Axley. Miss Beach the chairman presiding. The minutes of the previous meeting were rend and approved, then followed program of the day, subject: "The Classic School," Miss Lench. The paper was thoughtfully considered from the standits influence upon later composers. Discussion followed Miss Brodie and whereas she appreciated the classic, she did not like to

olay them Miss Axley said she thought we should

Miss Godard said the more she studied them the better she liked them.

Miss Tibbals said she did not wonder children did not like Bach because she had never found any tunes in his music. Miss Yeats said if Miss Tibbals would senation Back correctly she would find as many tunes as she cared to hear. That his music was filled with tunes and deeply peliations in character. Miss Beach then announced the sub-

Mass Beach men aumounted at a sur-for next meeting, "A Comparison Bach and Handel," meeting to be at Miss Keeting's home on Tuesday. held at Miss Keeting's home on

MISS MINKER (Rising). If there are no objections the minutes will stand approved. They are approved.

PART II. MISS HARTMAN. (Rising in a startled manner). Madame chairman I started to tell you that I found it very difficult to find out about

MISS YEATS and MISS BEACH. (Riging and talking at the same time.) We have found the same difficulty, Madame chairman.

MISS HARTMAN. As our Ebrury contains nothing of these old masters we decided to invent something ourselves, so we will give you a little musical story acted out by the Spirits of Back, Handel and Scarlatti.

(The club members glance at each other in exterisc.) In our storiette, Miss Beach and Miss Years will represent the Spirits of Back and Handel and I will play Scarlatti. (A

fatter of excitement as the club members step down from the stage and take THE STORIETTE

Spear or Bach, in short white win and suit of rusty black, exters from left. Spent of Haxies, in long early usig and world lace triused cost, enters from

BACH. (Going toward Handel and extending his hand). Ach, Herr Handel, is it not strange that we have never met before? le was my dearest wish on earth, and willingly be Handel."

(Placing his hand on Back's shoulder). Say not so, dear master, you are the musician's composer while I am only the neonle's musician.

(Loughing). Oh let us not discuss that now! Though we are classed togainds of the musical students over the hand, we are not at all alike.

SCARL APPR

(Swifing and stepping forward). The only points of resemblance that I can see are the facts that you were both organists, very fine organists I have been told. You must believe me when I say that Herr Handel is one of the greatest harpsichord players that I ever

Then you were both born in Germany and within twenty-six days of each other. and you were the two chief composers of the time. You both left great sacred works, and you both became blind, may I add you employed the same doctor?

(With a shrug of the shoulders). But, my dear friend, the points of difference! Herr Handel lived and died a bachelor, while I had a most numerous family-then again I lived quietly at home with a small circle of friends white Handel here, lived in the glare of publicity. He touched the hands of royalty while I visited royalty only when I was sum-

HANIEL. (Glaucing at the club members). It is true that I spent considerable time rushing from London to Dublin, and from Dublin to Oxford bringing out my new oratorios; those were brilliant af-

BACH, (Modestly). Heaven knows that I had no such opportunity, I wrote for a little church choir. A fresh cantata was written for every Sunday service, it was then laid aside and a fresh one was performed

the following Sunday. SCARLATTI

(Bowing before BACH). No man has left a deeper mark on the history of music. Students should deem it a special privilege to study your works. To how many great musicians base you become the daily bread. To Mendelssohn and Schumann, to Verdi and even Rossini, Chopin never played in recital without first practicing you, and every day and each time he found you greater, more wonderful than before (From the rear is heard the Air for G string arranged for violin and piano.)

HANNEL. (Joyfully). Listen, and then say that

Bach's music has no tone. It is doubtful whether Bach or any one else ever wrote a lovelier melody than this So rich, so appealing! (Scaling himself at the pisso). Lasten to these small Pre-ludes (plays No. 1, 3 and 5). What models of simple contrapuntal writing so masterly and charming. Is it not Preindes were written for Bach's little Preintes were written for Bach's little hay Surely if a child of the seventeenth century practiced these, we progressive students of the twentieth century should not find them hard. (An audible whisper from the audience, "They are hard any

Continued on page 468)

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(Clapping loudly). Bravo, Handel! (Applause from the audience),

HANDEL (Rising and trying to talk). This is not fair, ladies; Bach is the hero of this storiette!

VOICE FROM THE AUDIENCE: But you are the people's musician, and we are the people. (Audience rushes to the stage waving handherchiefs and programs crying, "Largo! Largo!" HANDEL plays the Largo again. There is wild enthusiasm and the curtain falls.)

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Request the children to come in kimo nos, little fans in the hair give an added touch. The rooms should be strung with Japanese lanterns; cherry blossoms or

paper chrysanthemums complete a truly The bosters herealf dressed in a hims

no, opens the program by reading a story about little Japanese children, and a friend who has visited Janan teaches the little ones to courtesy and how in true Japanawkwardness felt by the little ones and now all is ready for the musical program you will see is taken very largely from THE Eruse of 1914.

Lieurance (Evude, April, 1914)
Piano—Romance in Flowerdom BARRETT (ETURE, Feb., 1914) Violin-Violets

Song-In a Jiuribisha

KERN (ETURE, Feb., 1914) PIANO—Chinese Music Box...Brounors
Vocal.—The Butterfly and the Maid Garrett (Etuzz, Aug., 1914)

PIANO-Fragrant Blossoms LOSS-EVANS (ETURE, May, 1914)

PIANO DURY-The Myrtics Wachs (Erune, Jan , 1914) Fan Drill to music of Délibe's Piccienti

PIANO-The Juggler HARRIS (ETUBE, Sept., 1914) PIANO-Dance of the Mice POLDINI

PIANO DUET-Dance Bicarre FONTAINE (ETUDE, Nov., 1914) After the program you announce a cherry hunt. disks are hidden about the rooms.

children are given little bags of Japanese cotton crepe to hold the cherries that are found. At the end the cherries are counted and a little favor given to each shild, the child who has the greatest number of cherries has first choice and so on

down the fine Refreshments are served to the children mexpensive, and dainty rice wafers lend a suggestion of the Orient to the feast.



SALLY EXPLAINS A NEW WORD

"On Dolly-I heard the higgest, longest, hardest word at lesson to-day!" said Sally with a triumphant smile.
"What's it about?" and Dolly put her

arm through Sally's in a coaxing way. "Of course it's something about music," continued Sally confidentially, "It's not notes, nor fingers, nor anything like that and yet teacher said that we never, never could be real musicians without it. She said we never could play well without it and we never could sing well without it.

low guess!" and Sally tossed her mu roll just to give emphasis to her remarks. "Well, Sally dear, if it's not notes or fingers I just can't guess," and Dolly wrinkled her eyebrows trying to think.
"Think of the biggest, longest, hardest word you ever heard beginning with con,

said Sally id Sally.
"Constantinople!" shouted Dolly.
"Constantinople!" shouted Dolly.
"This "That's a town," cried Sally, word is in your head!"

"In your head?" and Dolly looked so stonished that Sally shook her finger at her saying, "Now, Delly, look at me and think hard."

Then Sally fastened her make upon the astounded Dolly and pronounced this mysterious sounding word

Dolly loked up and down the row of buttons on Sally's new gingham dress and never said a word. Why, Dolly, you are doing it now," said Sally exultantly.
"I'm not, either!" snapped the indignant

Dolly, still staring at the buttons.
"You are too!" shouted Sally. "You're concentrating on the buttons on my dress

"Pd like to know what that has to do " and Dolly tossed h with music lessons bead and gave Sally such a look that all Sally could say was "Oh a lot."
"What's a lot?" inquired Dolly.

Teacher says it's getting your mind on things and holding it there, just letting every part of your mind settle down on a subject. Just for fun let's play you are to concentrate on my buttons First you count them. Second you say they are round with four holes. Third you say they are white with a blue rim. Fourth you notice that they are thin and sewed

on with black thread. Fifth you see that they are of pearl and smooth. "Oh that's casy!" said Dolly, "It may be easy after while; but teacher says if you are not playing the game very hard you will not notice these things at all." "But I don't see yet what buttons have to do with music lessons," said Dolly

"Why Dolly, I think you are perfectly stupid; it's not buttons; it's the word

Suppose you were sitting down to ractice," and Sally looked hard at the upid Dolly, "Suppose you sit down nd then you remember that you left the car inside, you go and let her out, then you begin with the C scale and the 'phone rings, you answer it, then you begin again

on a piece this time and the music is so torn that it falls off the rack, you fix it un some way and beein again, when the car goes by 'Bang-Bang-Clang,' and you rush to the window. You see Edith and she invites you for an icecream soda and you go-now, Dolly, do you suppose that you were 'C-o-n--c-n-t-r-a-t-c-d."

"Oh that's it!" said Dolly, a little less Yes, indeed, and teacher says that a mind that can't 'C-o-n-c-e-n-t-r-a-t-e' is a

leaky mind." "All the good runs out when your aind goes a-wandering," that's just what teacher said and I'm going home to try it, said Sally quite determinedly.

This is the way to begin." Sally took Dolly's music book and opened it. I open my lesson book, so. Then I stop all the leaks in my mind, I do not listen to outside noises, I do not let Stray Thoughts come in. If Stray Thoughts 'round and cry 'Let me in, let me in, I say 'No!' and when Stray Thoughts come back and say I am more important o you than that stupid scale,' I say this one scale I do now, and when Stray Thoughts come again and says, Sally dear, let's run to the win dow,' I say 'No-I can not think of that this task I do until it is finished." "Oh, dear me," said the wondering Delly.

"Oh, you could, Dolly, all you have to say when Stray Thoughts pound at the in, this thing I do until it is finished." Sally looked up and gave a joyous "There come teacher, she'll

glad I told you Then the little girls ran to meet their teacher. Sally took the teacher's hand and said smilingly, "I'm telling Dolly about C-o-n-c-e-n-t-r-a-t-e' and 'Stray Thoughts,' please won't you tell Dolly that the painter said to the reporter?" Teacher smiled down at the two little

They were very small and somegirls. They were very small and som rather big word for them; but she was proud of Sally for trying to make little Dolly understand the hig, long hard word and so she went on to tell them how great artists succeeded because they took great care with all the little things "One day," she said, "a reporter met a

ke most reporters he had a question on his lips, so he stepped up to the great painter and he said, secret of your success?" The painter replied. I think it is my attention to detail. I pride myself on the way I wrap up a paper parcel' So, dear little girls, even doing the small things well and we must try to make every measure of our music a work of art. Be proved as the nameer was of doing the littlest things well. That's what is means to C-u-n-c-g-n-t-r-a-t-g."

LEARNING TO USE OUR EARS Is I should say "Music" what would it uggest to you? What would you think

of first? If you play the piano you would think fingers; if you sing you would probably think of throat; if you play the violin perhaps you would think of strings. Would any one think of cars in connection with the word waste? doubt it, for some of us take our ears too much for granted.

Music is essentially for the cars, and I can wager none of us listen quite as well as we should. It has been well said that "many hear but few listen." There is nothing in all the world that

arouses our attention more quickly than a sound. Have you ever considered the organ through which we are conscious of even the softest breath of the wind The ear is more wonderful than any shell you ever saw on the shore; it is the most you ever saw on the same and the curiously wrought of any part of our bodies. Perhaps you would like to look up the word Ear in your encyclopedia. m sure you will find much to interest Compared with the eye the faculties of the ear are left in a sad state of idleness. I think we as music students

should get busy and exercise our ears more than we do In everyday life our eyes are con stantly brought to attention by a thousand and more things. Those who are in constant habit of using their eyes acquire a knack of looking-who of you can outsee a sailer, for instance, or a railroad engineer?

There are also some in business life who have also caught the knack of listening. Have you ever watched a bank cashier listen to the coins as they ring on the counter? Such men have caught on the country. Such men have cathere the knack of listening so well that they can detect the counterfeits by the tone of the coin. Miners boring for coal disof the com. Atmers normal for coal aus-cover the least change of sound. They can tell perfectly by the sound what substance they are penetrating. To those who have never heard—what a blank our beautiful world must appear. beautitis worse most appear. Some or us who have two well-formed, perfectly good ears, are as deaf as the truly deaf that is, we do not hear all we might it but I'm sure I just couldn't keep them we would busy ourselves with getting the knacking of listening—for no one he knacking of instening—for no one can doubt that there is a knack about it The true musician, the composer, lives in the midst of sounds-to him they are the material of his art, just as color is the

material of the painter.

HOW SOUND CARRIES

When we start out to listen we will discover that there is a very marked dif ference between noise and musical sounds. ference between more and musical sounds. Musical sounds fly farther than mere noise. If you have ever been outside your town, say at the distance of a mile. during a fair or a camival or even a circus, you will hear the music above everything, while the din and noise of the croud can scarcely be heard far beyond the spot It has been said that if plays a modern violin by the side of a Cremona, the modern violin will appear the loudest, but on stepping back a hunred paces, when compared with the fine instrument, the modern violin will scarcely be heard, Musicians have the most sente sense

of varying sounds, the conductor only tell what instrument is off pitch, but he can often distinguish the exact person who is playing false. Who of you could do the same out of an orchestra of a hundred men? Let us try to increase our in cour town, to the whistles, to the barb of the dog, to the voices of the children, If you do not catch the tone you may or the chirp of the sparrow, the laugh of

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tiele upon this subject secured the opinions of three well known piano firms The first company gave this reply:

"Have the piano tuned frequently especially when it is new. The strings should be kept to the tension we give them whether the piano is in use or not. In some measure every atmospheric change affects the pitch through the natural expansion and contraction of the metal strings, for this reason four tunings a year are advised." The second company give this advice:

Tuning depends largely upon climatic conditions and the amount of use the riano receives. The general practice is to tune pianos four times a year with the different changes of the seasons. We should say that all pianos to be kept in good condition should be tuned as often as that. There is no question that the money invested in the care of a piano in the hands of a good tuner is the best investment that any piano owner can make for securing the maximum efficiency and satisfaction for his piano. The remaining company remarks that: "No piano ought to go longer than three

or four months without tuning during the first year. After the first year when all the stretch has been taken out of the strings, a good piano will need tuning only according to use."

It is best, however, to keep a piano in fine condition all the time and the following letter sent to the Tuner's Maga-

THE Tweer's Magazine in a short ar- sine from the Royal Conservatory of Music at Leipsic is very interesting: "In our conservatory we have 50

pianos in use. All of these instruments which are used daily are examined early in the morning by an expert of the factory and all slight deviations in tone are corrected at once, so that all instruments that are used for four or six hours daily are in perfect tune at all times.

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"Now the question of how often an instrument ought to be tuned cannot be answered in a general way, as it largely depends upon the construction, quality of material and the usage of a plano; upon the age of the instrument. relf-evident that an instrument which is played often and with a hard or heavy touch requires more tuning than another that is played seldom or with a light trutch. In all cases it is to the benefit of the scholar as well as to the instrument not to try and save expense in not having your instrument tuned.

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SIR EDWARD ELGAR ON THE INFLUENCE OF BACH

No composer has availed himself more imitate Bach. I certainly can't beat Bach recommoser has availed number more manage manner and if erroring can't pear Bach freely than the self-taught Sir Edward in the Bach manner, and if any one assistance of the self-taught sir Edward in the Bach manner, and if any one assistance is the self-taught sir Edward in the Bach manner. reely than the self-taught Sir Lowsau in the Back style, learn of the chromatic possibilities me why I don't write in the Back style, lear of the chromatic possibilities me why I don't write in the Back style, learn of the chromatic possibilities are why the style of the chromatic possibilities are with the style of the chromatic possibilities and the chromatic possibilities are Elean It is interesting therefore Clavichord. to know what the modern English master to know what the modern English master of oratorio thinks of the music of the Cantor of Leipzig. Buckley, in his life of Elgar, records the following as part of a conversation he had with Sir Edward the leiband of the conversation he had with Sir Edward. at the latter's home in Worcestershire "Questioned as to his actual feeling for the perpetuation of the fugal style, rose and walked rapidly about, as is his custom when interested. It has been done, he said, "Bach has done it. No man has a greater reverence for Bach than I. I play three or four preludes and fugues from the Well-Tempered Clavichord every day. No. 33 in E major is one of my favorites. No. 31 is another, constantly before me. But my veneration gesture of capture)-and-you simply for Bach is no reason why I should simply-take as much as you require!"

talking of contrapuntal restrictions. I have gone over them all; marked, learned and inwardly digested everything available in theoretical instruction I could come across (and I think I have come across most of what has been written); and I cherish a profound respect for the day, but they were not entitled to lay down hard and fast rules for all composers to the end of time.

"He paused and walked out into the sunshine. 'My idea,' he continued, 'is that there is music in the air, music all around us, the world is full of it and-(here he raised his hands, and made a rapid

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love with a young actress, the daughter of improvised fortification,

The simplicity of César Franck has a well-known tragedian, Madame Desbeen a theme upon which his pupils have monsseux, and he did not hesitate to marry her in spite of had times and the

"The marriage took place at the church of Notre-Dame de Lorette, where César 22, 1848, in the very midst of the Revolution. To reach the church the weddingparty had to climb a barricade, and the bride and bridegroom were willingly helped in this delicate operation by the insurgents who were massed behind this

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c. C. M.—Inverpition at their Alexandria, Parion J. Juve 23. 9.20 A. M.—Nocessary budders. 16.00 A. M.—Padille subbool much (Mrs. Francis F. Clark, choltengal). 2.39 and S.15 F. M.—Padille schools music, given be pugille of Los Angeles schools: direction, decrease charges. SATURDAY, JUNE 26. U.SO A. M.—Rusiness session. Resisting of

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12 M.—Election nominating committee.
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M.—Election of officers.
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FEDAY, JULY 2.
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2 P. M. Bestel of management,
8.15 P. M. Ohren, "Polysland."

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